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ONLY THEATRICAL NEWSPAPER ON THE PACIFIC COAST

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

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No. 7

NEW PICTURE CONTRACT TO OPERATE FOR 8-HOUR DAY

MURDOCK AND CASEY PLAN VAUDEVILLE CHAIN?

Reports were circulating this week of a new national vaudeville chain under the ownership of J. L. Murdock and Pat Casey, former high moguls in the Radio-Keith-Orpheum time.

While not authenticated from eastern sources, western authorities had Murdock and Casey all planned to hop in on what would be called a wide-open field for money-making. It was stated they always felt the RKO system made a major error in giving actors a break over vaude, and when the acts were completely jerked from the RKO act houses they are reported to have reached a decision to bring back big time vaude themselves by a nation-wide chain of houses.

Western Reporter

Western ramifications of the story stated that Frank Vincent, coast representative for RKO, had resigned during the past week, and was succeeded by a newly arrived from the East upon summons from Murdock for work on the proposed new chain. Vincent's work here has been principally sinecure, and when the RKO decided to jerk vaude from the RKO Theatre in favor of stage presentations, for awhile, it is rumored that Vincent was blamed, so much so that the RKO chiefs in the East were far from pleased. Some reports had it that Vincent's protests were accepted by Murdock, from the latter's belief that it was still a big show bet and that jerking it for the talking picture flurry was a mistake.

Southern Sun Houses

At one time Murdock and Casey were reported seeking to purchase the Pantages houses, and the rumors went had that they were after the theaters as the western nucleus of a chain which was to go from New York to the west coast. The plans for such a chain, it is now reported, were never abandoned, but were held in abeyance through several happenings, including the failure to get the Pantages houses later by the talkie market share.

Now, however, they are reported to feel the time ripe and action is to be expected shortly.

ROACH CASTING CHIEF

Jack Roach has been made casting director at the Hal Roach studio. Jack was at one time assistant director to his brother, Hal, when the latter was directing the all-star productions,



SLIM MARTIN

MASTER OF CEREMONIES

Boulevard Theatre, Los Angeles

THAU CASTING

Ben Thau, brought on from New York, has succeeded Fred Beers as head of the casting department at M-G-M. Beers is said to have resigned due to ill-health. His successor, and his future plans have not yet been made known.

CHEER PANTAGES

Last Sunday at the Agua Caliente race track the feature race was won by a horse named "Alexander Pantages." When the name of the winner was announced it received a tremendous applause by the big grand stand crowd.

NEW U. CASTING CHIEF

Harry Garson, for the past year casting director of Universal Pictures Corporation, has resigned and, so it is said, plans to produce for Universal release. Phil M. Friedman, former artists representative, succeeds Garson.

MANY OTHER POINTS ARE CLEARED UP

While theoretically 72 hours of work a week will be permissible under the new studio contract now preparing for freelance players in Hollywood, practically it will bring an eight-hour day to the industry, according to semi-official opinion expressed this week.

The work-limit period of the contract provides for a 12-hour rest period after each period of work. Figuring this in conjunction with the 16-hour limit for cameramen, this could be made into a 72-hour work week for the players. But to do so would hardly upset the routine of studios, forcing starting times at 3 o'clock in the morning, 5 o'clock in the afternoon, etc.

That was the situation. It will mean the eight-hour day with occasional slightly longer work periods for the finishing up of some particular scene.

Reasoning

Reasoning is as follows: The studio day ordinarily starts at 7 a.m. because that is the hour at which other crafts than the acting report. Which means that actors also will usually be called for at that hour.

As a 12-hour rest period must follow the actor's work limit on the day if there is to be a 9 o'clock call on the morning following is 9 p.m. But shooting usually is not later than 9 a.m. to 10 a.m. and the hour out for lunch. If it is to extend much later than 6 p.m., there must be an hour out for dinner. This would make the evening's work, bearing the 9 a.m. following day's call in mind, only possible from 7 p.m. to 9 p.m. At this hour, according to the other crafts for the two hours, and a general disinclination to summon acting and auxiliary forces back for such a short time, the practical duration of the new contract will be to limit work day, as a general rule, from 9 a.m. to 6 p.m., it was stated.

It was further explained, it was

that the actors at the meeting which endorsed the contract preferred the 12-hour rest period to the alternative proposal of a 54-hour week. This was provided that the 54 hours should be cumulative, hours not used on one week being available for use on another.

In the present case, according to the meeting, that it was felt, might bring about extraordinarily long days, and the 12-hour rest period

(Continued on Page 15)

•YOU'LL SEE IT IN FACTS•

ACT ON SPANISH-TONGUE FILMS

A Bad Oversight

Press agency is one of the most diversified pastimes in the world. It is a profession which can be taught, for its effectiveness depends upon an individual initiative crashing into new fields of public interest and corresponding public interest.

But like every other profession in the world, there are certain fundamental foundations which a press agent must consider, a press representative or even a press agent cannot transgress without a hurt to the business interest of his clients. All novelists, no matter how different their type of yarn, must stick to the rules of ascending interest and plot intricacy; all picture-makers and playwrights must do likewise; all architects, no matter how original they may be, must stick to the rules of building; all surgeons must follow certain specifications in the foundations; all surgeons must follow the fundamentals of antisepsis and sanitation; and so on through the entire list of professions.

The one basic rule of the press agent, however, is that it is to sell the employers' product for at least full value. If the boss goes haywire and manufactures or buys something of no real value, nonetheless—and even more so—the p. a. must hammer at his immense interest to the public. When the press agent does his job well, he is helping him to meet the most difficult of etiquette rules: a can commit is not to hammer on it for full measure of financial returns possible.

A case in point is the failure the Orpheum publicity chief is having on the current bill, Bob Hamilton's "Organist" at the RKO, offering a fifteen-cent special which is stealing the show. On the night when reviewed by Inside Facts, and from reports of others who have been there at other performances, Hamilton's "The Organ Speaks" is the best-liked feature, and, while it is drawing the anticipated and favorable word-of-mouth comments, Hamilton on the prior bill had another knockout number, "Meet the Organ," which built him into an unquestionable pull to the Orpheum office, the publicity on the current show should have given Hamilton a chance and special consideration to the RKO boxoffice. But doubtless through some oversight, the publicity is hitting entirely on the weak picture fare offered and Inside Facts offers as a friendly suggestion that not only can the current bill be figures augmented by playing Hamilton's number, but a decided effort will be the best bet for the top house which no succession of pictures, no matter how good, can accomplish. Look, for instance, at what Publicis has done with Milton Charles at the Paramount Theatre, and what Publicis is doing with Gaylord Carter at the U. A. Theatre. The RKO can't afford to see Publicis take all the jump on organ draw through oversight.

'BAMBINA' BUSINESS NOT SO FORTE; REPORTED DUE TO FOLD

The Majestic Theatre, with the *+so forte* during its initial period Macdon-Albertson musical "New and is slated to fold up on the Moon," continues to maintain the twenty-second. It is reported that record pace is set for itself over \$12,000 weekly, with the overhead quite in excess since its opening, \$18,000 was taken in the first week, and the going is practically sold-out for the next two weeks.

"Bambina," the new Gallagher operetta at the Mayan, did not pull

M-G-M IN MIDST OF BUSY SKED; 7 SHOOTING

Nine productions are under way at M-G-M, with a total of 20 in some phase of shooting, cutting or preparing.

Several more are due to start soon.

Fifty-three writers are preparing material and sixteen song writers, Sammy Lee, dance director, has four assistants training ballet numbers.

Pictures are now being made in French, German and English at the studios. Among pictures in production are "Silent Sentries," which Charles Brabin is directing; Ramon Novarro's "The Gay Nineties," starring Mary Davies, directed by Harry Beaumont; "Die Spurte," a German version of "The Unholy Night," directed by Jacques Feyder; "Father's Day," with Louis Mann, directed by Sam Wood; "Margin of Life," with Marlene Dietrich; Polly Moran, directed by Charles Reisner; "The Sea Bat," being filmed in Mazatlan by Wesley Ruggles; "The Divorcee," starring Norma Shearer and directed by Robert Z. Leonard; "Good News," featuring Jessie Royce Landis; "The Circus," directed by David Burton, and closing work on "Trader Horn," mostly filmed in Africa.

GOOD TIE-UP

A clever publicity tie-up accompanied between Duffy's Hollywood Playhouse and Sparkletts' drinking water. Every bottle of water put out carries a sticker with the slogan "Sparkletts' Refreshing." Robert McWade and the statement which quotes McWade as saying that "It Pays to Advertise" (the current attraction at the theatre), that one health is important and drinking copiously of the water. Many thousands of these bottles are distributed about the city in homes, offices and stores.

NEW F. B. I. SECRETARY

Emma Abtalanis is the new secretary at the Film Board of Trade here, replacing Lola Gentry, who got the post last for the past few months. Mrs. Abtalanis is an assistant. She has been acting secretary since December.

NEW DANCE CLASS

Earl Wallace announces a new class for adult beginners in tap dancing to start next Wednesday at 7 p.m.

ASK REGISTRATION OF THOSE MEETING THE REQUIREMENTS

Operating through the Academy of Motion Picture Arts and Sciences and the M.P.A.A., the American film industry is taking steps which are designed to maintain the supremacy of American film in foreign markets.

That this supremacy came with the talkies, the difference in language and dialects being the cause.

Great Britain has heard rumors of the matter from various sources, going as high as the House of Commons. Speeches have been made there against the "domination" of English movies by American movies" and bitter tirades have been delivered in papers and other mediums of editorial opinion.

Similar matters against American talkies were heard in various other parts of the world, all based on the one fact that, so it was claimed, the American talkies would misrepresent the qualities of the various nations. While all of this was believed largely inspired by jealousy of America's film ascendancy, part of it was inspired by true patriotism. It is to the latter that the American industry has hearkened, and which has caused the Motion Picture Producers' Association and other factors in picture making to determine upon the utmost care in the making of their foreign product.

Local Ramblings

A local communication of the master was a letter filed by official representatives in Los Angeles of the 21 Spanish-speaking republics North and South of America, as recorded in the *Los Angeles Times* issue of Feb. 1. This letter set forth that because of the political and social differences, the reported decision of the Canadian Spanish as the official language of the Spanish-language tanks, would result in disaster and financial ruin and create a situation that would bring about the collapse of the tanks in the countries which have different versions of Spanish as their national tongues. Following this, Arturo A. Romeo, chancellor to the Mexican consulate here, brought the matter to the attention of the producers.

Through no steps has been taken in Hollywood to make the official Spanish language tank report being unsupported by facts, the Academy, at a meeting last week, appointed a committee to consider the matter, and it pertains to the Spanish problem but among all fields of foreign languages, including French, German, Czech, Polish, Hungarian and Italian.

The Paul Kohner of University Studios, was chosen as chairman, and Geoffrey Shurlock of Paramount, as vice-chairman. Other members include John Stone, head of foreign department; Frank Davis, Jerome Lach, George and Samuel de Alberich, Metro-Goldwyn-Mayer; Edward Selznick, and Heinz Blanke and DeLeon Anthony, Brothman Brothers. Lester Cowan, assistant secretary to the Academy, represented the Academy at the meeting, and representatives of the M. P. P. A. were present.

Other Steps

The matter was then taken up by the H.A.P. organization which formed a Committee on Foreign Production. As a result Spanish-speaking actors who have had experience in the Spanish-speaking stage are being invited to register at a special bureau of the Association of Motion Picture Producers, which will be in session Saturday afternoon, starting next Saturday, Feb. 15, at 2 o'clock at the headquarters of the association, 5504 Hollywood boulevard, room 324.

Invitations will be sent out to the Spanish speaking tank now known to studios, while others with stage experience in Spanish-speaking countries who are not yet registered may go for registration by writing the association for an appointment.

A representative board was appointed by the committee to take care of all available talent in Los Angeles.

"It has been determined," says (Continued on Page 3)

Progressive Policy

E. B. Derr, the new production head at Pathe, is going after reorganization of that studio's policies in a way that will bear watching.

It is too early to say just how far the ladder Pathe will go in the new policies, but Derr's businesslike manner of doing things is impressive. And most marked for favorable comment is that he seems to be a man who is not bound by Hollywood tradition, but has the nerve to pioneer into paths which seem logical ones for a live-wire exec to traverse.

Derr is concentrating on his directors and his writers, particularly the latter. The list he has to date, considering that Pathe is to make but 30 specials and no programmers, is impressive. Eugene Walter is the dialogue editor, while Laura Lee Crockett is with him in writing capacity. The remaining personnel is Joseph Lovett, Clara Barengr, Claire Kummer, Sadie Cowan, Russell Medekrt, Maurice Coon ("Armchair Detective"), Paul Stitt, Garrett, Joseph Sandley, Edward H. Griffith and Russell Mack.

With this array of writing and directorial talent, Derr has a program of thirty specials, no programmers, \$2 two-reel comedies, the first of which will be "The Love Parade," a 49-page serial, including a comic strip, "Sportlights," Fables, etc.

For the casts, he will use his few stars, Ann Harding, Ina Claire, Constance Bennett, William Boyd, Eddie Quillan, and his junior team of Helen Twelvetrees and Fred Scott, and will have an open mind playing other parts in these, building up his casts according to merit and from the choice of the freelance talent in Hollywood.

For a further revolutionary departure, Derr has let it be known that he will not have to pay for the cost of picture, but will expend reasonable sums on every picture's places as is most likely to bring back biggest returns proportionately.

It is a distinct departure in studio procedure, and one which under talkie regime looks like a winner. Other studios may well watch with interest.

FILM HOUSE GROSSES UP; 4 PICTURES ARE OUTSTANDING

Business in the picture houses—cheats and shorts were the super-

visor—was up all along the line last year, with Marion Davies' "Not So Dumb" (M-G-M) and Ramon Novarro's "Devil May Care" (M-G-M) the greatest spots in the house.

The "Dumb" film was only above average, and Novarro didn't do so good with about \$300,000 over house average, which is not quite the early time of its scheduled run.

Greta Garbo's first talkie, "Anna Christie" (M-G-M), Lawrence Tibbett's "Rogue Song" (M-G-M), Rudy Vallee's "Vagabond Lover" (M-G-M), Richard Barthelmess' "Son of the Gods" (F. N.) were the outstanding money-getters of the week.

Grobo film, supported by all-screen entertainment, did the figure of \$22,000, which is way up for this theatre, setting a house record for the time of its run.

The RKO Theatre, with Rudy Vallee's "Vagabond Lover" and Eddie Eberle at the organ, took a jump upward from the boxoffice done by F. N.'s "Dark Street," going from \$16,000 to \$21,000 on the current offering.

The Richard Barthelmess film, "Son of the Gods" (F. N.), had 'em standing out for the evening show at Warner's Downtown Theatre. With screen shorts in support, it grossed \$34,000, some three or four thousand more than double house average.

The Lawrie Tibbett musical, "Born Free," still held up for about double average boxoffice at the Chinese, doing \$30,273 for six days constituting the current week's repeat. A strong show and screen shorts were supported.

"No, No, Nanette" (F. N.), with Bernice Claire and Alexander Gray heading a cast which had no name drawn, played to a weak house at the Oriental. But Hamilton, at the organ, with a drawing offering, and screen shorts were in support.

Pauline Frederick's "The Sacred Heart" (W. B.) did well at Warner Brothers' Hollywood Theatre, grossing \$23,400. Screen shorts and publicity that it is not a picture which can stand alone, a picture which can stand alone, the \$23,400 figure is some \$9000 over house average.

The Marion Davies (M-G-M) picture, "Not So Dumb," supported by the F. N. and M. E. Eyes Show, did in its second week \$27,029. But the house had 'em standing out on the week following with the Fox's first popular-priced run of Fox's "Born Free."

The "Roxie Nelson" (M-G-M) picture, "Devil May Care," was another week sister in the week of good grosses. It did but \$16,159. Carl Elmer's "Symphony Or-

CHRISTIE PROGRAM DONE; SHOOTING STOPS

Shooting has stopped with the completion of the last comedy on the current program entitled "Shanrock Alley" featuring Charles Murray. The last picture, "Shanrock Alley," was the thirteenth made for Christie, and it marks the end of their three years contract, commencing the program of 1929-30.

In accordance with the usual custom of the studio, there will be no resumption of work there until April 1. It was not stated at the studio whether or not there is a clause in the new Paramount contract but rumour has it that the future Christie product will be distributed through other channels.

LEVY ILL WITH FLU

Leon Levy, manager at the United Artists Theatre here, has been confined to his home for the past few days with attack of the flu. Gus Eysel, manager at the Paramount, has doubled up on both managerial assignments during Levy's absence.

ORANGE GROVE REVUE

A new extravaganza in which Caroline Snowden and a Creole Revue of 25, is being presented for a second week at the Orange Grove Cafeteria, 5200 Wilshire Streets. Harry M. Miller and Harry E. Fabb, proprietors, had entire charge of program for the second stanza.

RUMOR FOX COUP ON GRANDEUR

REPORT HE'S GOT AMPLE EQUIPMENT KEPT UNDER COVER

Reports have been going the rounds this week to the effect that William Fox is planning a grand coup on the industry with his Grandeur film. With the announcements of the first Grandeur, "Happy Days," to be shown at the Casino Circle Theatre, the question arises whether it will be done with the product following this run and the one in New York.

It is known at the present time that there are only two houses in the country equipped to show the wide film. Remarks credited to high Fox officials have been to the effect that half of the future Fox pictures aside from being made in talking and silent versions would also be made in Grandeur.

The new projectors and equipment for this product are made and controlled by the Grandeur Film Company, in which Fox is said to be heavily interested, in fact so much so that he has believed that his capital in this project was the cause of his recent financial difficulty to a sizable extent.

Able to Equip

In reply to a query, the local representative of the Grandeur Film Company stated that they would be able to install and wire about as rapidly as did Western Electric, and that the Viphante vogue film came into its hectic flush in the industry.

It is believed that Fox has been planning to top the Warner Brothers' coup with tales by having taken advantage of the lesson gained in that instance by preparing long in advance to take care of the rush demand that may be made for the wide installations for the wide film. The first shewings prove up on them.

There is no statement forthcoming as to the progressiveness of the Grandeur Film Company to install, although it has been said that they will not have any delay in installing the sound part of the device, but the projectors may present problem.

Kpt Under Cover

Just how many of these machines are at present available for houses other than the Fox theatres is not known, but it is believed that the number will be such that he will have no difficulty in placing full equipments in his own houses as rapidly as they are received.

If this is the case, and there is no doubt but that he will have a long jump on the rest of the industry, which is mainly now trying to discourage as much as possible the new equipment.

Then, too, it is known that several manufacturers of independent projectors have planned to put out a device to hold up the outgoing until it is definitely decided as to the standardization of the double width film. It is believed that the 70 mm film will be accepted as the standard as much as the film is originally made in that width and has to be cut into the 35 mm stock for regular use.

What Is Fate?

The changes in the laboratory and projection room, as well as the stage will not prove a handicap to a devotee of the art, the sensation that is predicted by them and the independent exhibitors are already beginning to lay their plans for the new innovation.

But what will be the immediate fate of the pictures that are now being made in the wide size, with only two houses to appear in in the question that is worrying the observers along the row.

WRIGHT IN L. A.

Andy Wright bleeds in from the East this week with a rate of pay and show. Among the new shows "Philadelphia," which ran seven weeks in New York, fifteen weeks in Chicago and is now playing in the Middle West. A new show, "Sovietin Sada," a movie produced here, according to the New York producer, if suitable arrangements can be made for financing,



Frederick Sylvester and His Three Nephews

Frederick and his three nephews, currently playing the local RKO house, are internationally known over all the major time vaude and production theatres both here and abroad. To qualify this attraction as a novelty would be inadequate in description. Employing unique acrobatics, Sylvester, who is of normal height, with his three diminutive nephews, all of whom are three feet in height, the two smallest size nephews sing and dance, too. Sylvester has been in many European productions, notably Cochrane's "Mayfair and Montmartre," which was a big success at the Oxford in London. The four are great in some live-width film pictures, who can visualize the fact that the present picture attendance in film palaces is claimed to be forced to view song and dance "chatterers" above their line of thought. This quartette of entertainers could be well considered for any picture based on such a standard as "Gulliver's Travels."

COLORART TO MAKE FEATURES, SHORTS

The 1930 program of Colorart Syncrotron corporation, whose activities last year included twelve shorts and one feature "Manha," soon to be released by Tiffany Pictures in Technicolor, has been announced.

The schedule will include a series of 24 shorts and three features, a comedy titled "Unkind to the Fair," drama titled "The Thirteenth Killer," and an original musical extravaganza "The Beggars of Bagdad," by Perry Newberry and B. J. Cobb, with music by Thomas Vincent Cator. All to be shot in color.

Colorart Syncrotron possess what is probably the only complete library of Technicolor subjects in existence taken in various parts of the world showing native life in their 200 foreign countries. In this connection, the company is engaged in the production of scenes and narrative scenes. It is proposed to compile these shots into single reel traveologues and synchronize them with descriptive and descriptive talks for an early release. Cutters and editors are at present at work preparing this series.

"Musique," a feature completed last year, a part of which was destroyed in the Consolidated Laboratory fire, has been recut with the missing section completely restored and is now prepared for summer release. This picture, while shot in black and white, is to be treated by a secret process which accomplishes effective color in solo scenes.

It is expected that the program will be under way within sixty days. Directors and casts are being negotiated for.

FORMER P. A. NOW A. P.

Julian Johnson, former newspaper man, press representative for Paramount Pictures for ten years affiliated with the picture industry, has been made an associate producer at Paramount.

Readers' Views

Musician's Union Local No. 6, American Federation of Musicians, San Francisco, Calif., Feb. 8, 1930.

Editor, Inside Facts, Los Angeles, Calif.

Please let me tell you how much appreciate your splendid editorial in the issue of the first instant. I see no reason why people in our little business should be made the goats of radio fanatics.

I did not see "Bad Baby,"

but at least the members of the cast were acquitted in court, yet Captain of our orchestra, and of the smooths, takes it upon himself to so harass the members of the cast that the play closed.

I think the idea of an Actors' Police committee to regulate the Pacific Coast is first class, but there should be a combination of the interests interested in the theatre.

The only way that the same ele-

ment can be successful is if every place is to become militant, aggressive, and particularly articulate.

We all let the fanatic and puritanical out of the showbiz, who remain quiet and wait for the result that their political office-holders, who live with their ears to the ground, become the opinion that the voiceover and the minority represents the views of everybody.

I am with best wishes for the continued success of your paper.

(Signed) Albert A. Greenbaum, Recording Secretary.

Los Angeles, Calif.

Editor, Inside Facts, Los Angeles, Calif.

I noted in your paper a couple

of weeks ago a letter from some

one saying that radio performers

should be amateurs and that

they wondered why you gave space

to their doings.

I noticed the letter came from

some place out in the sticks,

so your correspondent doubtless

knows really what an amateur

sounds like. He is probably one

who does not make the grade;

he sounds disappointed, anyway.

Lots of country boys make good

OPENING ORIGINAL MYSTERY PLAY AT FIGUEROA FEB. 21



Flo Belle and Charlie

Flo Belle and Charlie are the featured dancers in *Fandango*, and are known as "Ma & Pa" to the public. They recently returned from Mexico, where they established themselves as great favorites with the theatre-goers in our sister republic. They are back again to open over the RKO time, which they toured in the act "Whirl of Thrills," and are also big favorites on the eastern Low time, where they have been featured on many bills.

OPERETTA VOGUE STRONG ON COAST

For almost all of last year Los Angeles was entirely without musicals. During the year previous, there seemed to be a singing but girl shows, they opened and closed rapidly both downtown and in Hollywood. Moscovitch had an all-girls show, and there were two or so tried at the Figueroa Playhouse and, of course, "The Dessert Song" at the Majestic, which opened and closed sometimes at the Shrine Auditorium. This does not take into account the eastern shows that came to the city during the year. Nineteen twenty-eight seems to have been replete with girls and music in most of the theatres but musicals, though, in musicals ran out and not one did we have until "Follow That Girl" at the Mayan and there were two or so tried at the Figueroa Playhouse and, of course, "The Dessert Song" at the Majestic, which opened and closed sometimes at the Shrine Auditorium. This does not take into account the eastern shows that came to the city during the year. 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Picture Reviews - Previews - Shorts

By A. H. FREDERICK

'NO, NO, NANETTE'
 First National Picture
 (Reviewed at Orpheum)

This picture rates a place as an average programme, but it is not in the long run a top picture, either for any reason than whatsoever than the familiarity of the title. The music, while good, is out-of-date, as witness "Tea for Two," the plot complication is a very old one, and the dancing and singing ensembles are good but by no means the most spectacular seen in the talking screen, and the laughs are few and far between.

Zazu Pitts played a maid, selling some of her lines for good effect and musing some others. The two girls who played the girls in love did develop their parts as well as they would have been developed in more experienced hands.

THE SACRED FLAME'
 Warner Brothers Picture
 (Reviewed at W. B. Hollywood Theatre)

This picture depicts a good deal from the treatment unusually accorded similar parts in pictures, and makes the parts at which strictly picture fans will cavil. But those who, through modern style literature and other dips into the past, are familiar with the cripplings of crippled and other disabled persons, will find an excellently well worth seeing.

It is a study of people under trial, the picture is simple, and what with the absence of hokiness, an unusual ending, good dialogue and direction, and a splendid cast, it is a film of unusual attributes. In many respects it is strongly reminiscent of *"Ivanhoe."*

The picture, the standard man friend to help him take the comedy jobs when their wives are on the verge of discovering the supposed infidelity, here is the standard gag of the man showing up at the wrong moment, and all of the rest of the standard this-and-that which has been used in countless houses, both on stage and screen, for so long a time out of mind.

EXHIBITORS' VIEWPOINT: Don't be over-sold on this one. It is just another programme, and it makes a fine effort of it lack of name draw, Word-of-mouth won't be there either.

PRODUCERS' VIEWPOINT: Sherman Badde did the direction. It is adequate, but no more than straightforward stuff.

Adaptation was likewise straightforward, playing the comedy situation to the full number of laughs in it, and after the usual pattern. There are none of those so-called "good moments" in the picture other than a few which are admissions attributed by the cast, and most notably by Lillian Tashman.

The Larry Ceballos numbers are very pretty effect, but with the exception of the girl played by Lila Lee) is loyal to him until the arrival from South Africa three years later of his younger son (played by Walter Byron).

The story concerns a young aviator (played by Conrad Nagel) who is permanently disabled on account of a fall from a plane. His love, the girl he left behind, is discovered by the mother of the two boys (played by Pauline Frederick) and the situation ends as it was expected to end, and her very capable support is splendid histrioism and direction, worthy as before remarked, to be rated along with the better things.

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The picture, the standard man friend to help him take the comedy jobs when their wives are on the verge of discovering the supposed infidelity, here is the standard gag of the man showing up at the wrong moment, and all of the rest of the standard this-and-that which has been used in countless houses, both on stage and screen, for so long a time out of mind.

CASTING DIRECTORS' VIEWPOINT: For the better and deeper things in literature and entertainment this picture should prove a good feature.

For others, however, it should leave it over before buying. Pauline Frederick's popularity in her recent "Evidence" should aid the boxoffice materially. Publicity should not be too heavy, but the picture not being for children also should prove a draw for the adults.

EXHIBITOR'S VIEWPOINT: For the better and deeper things in literature and entertainment this picture should prove a good feature.

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SIGN VAUDEVILLE ARTIST

Dolla Walker, vaudeville artist, has been signed to support Bebe Daniels in her next Radio Picture.

The story is by W. Somerset Maugham, and is a daring and original vehicle for a screen translation.

Archie Mayo did a good job of the direction, keeping his story close-knit, with interest well sustained through the movement slow development demanded by the accentuation of the various emotions depicted.

Harvey's dialogue is science and cultivated to fit the characters and the situations, affording a pleasing departure from the stereotyped manner of speaking which the screen actors were being trained.

CASTING DIRECTORS' VIEWPOINT: Pauline Frederick deserves the scenes in which she appears, and makes a highly forceful and unusual mother.

Conrad Nagel contributes a fine characterization of the crippled man, well preserves it from the mawkishness into which it might have fallen in less capable hands.

Lila Lee's role is the longest in the picture, and she plays it with a splendid ability that adds another item of credit in her excellent career.

Walter Borden's work is marred by frequent lapses into over-acting.

Walter Byron, William Courtney and Alex B. Francis, in comparatively short parts, round out the splendid cast.

SON OF THE GODS'
 First National Picture
 (Reviewed at W. B. Downtown)

This is a picture which will either be well liked or not liked at all. The former will be with the pre-dispositioned, the latter with it, as it again portrays that big favorite, Richard Barthelmess in a most sympathetic and fitting rôle.

Richard's work is a mark of genuine lapses into over-acting.

Walter Borden's work is marred by frequent lapses into over-acting.

The story stretches over quite a period, and the real complications are foreshadowed by incidents which are sympathetic enough to arouse interest in them.

The real complication is extremely well handled, and the rôle of Constance Bennett is one of the best in a certain type of stock which is just what the public wants, and he knows better than anyone else how to make the most of them.

Constance Bennett never loses her effectiveness nor her appeal for a moment in the rôle of Shirley, and she is sure in delivery, and every picture marks her more as an excellent talkie actress.

Rex King does a nice part as the Alene boy, playright, doing his usual save and polished work.

Anders Randolph is well cast as the father of Constance Bennett, and the rôle of the appealing child of about 3 or 4 years of age, does splendid trouping in a sequence in which he plays Alene as a boy. A real little talkin' Dick Tracy.

The Alene father of Barthelmess is very skillful in the portraiture, and never steps out of character for a moment.

Mildred Van Dorn brings a nice personality to the part of an Irish girl, and Constance Bennett is equally good.

Others in the long, and good cast are Wong Hoo Chang, Irene Christie, George Irving and Robert Homans.

LAMBERT TO DO 12

Eddie Lambert, who has just completed a tour for Fanchon and Marco, will start this week on twelve more comedies for Educational.

TO FILM "NEW MOON"

Screen rights to "New Moon," musical show now playing a legit run at the Majestic here, have been purchased by M-G-M.

IN FOX S. F. OFFICE

Sam Francisco, Feb. 13—Walter Cree, former Fox exchange manager in San Jose, has joined the local office as salesman, handling the San Joaquin Valley territory.

INCREASE SHOWS

OAKLAND, Feb. 13—RKO has changed its vaude policy at the local Orpheum from three shows a day to four. The change is effective Feb. 14.

SIGN CHEVALIER

Maurice Chevalier has been signed to a long-term contract with Paramount, and the terms of which he will star in at least four new vehicles in the next two years.

race is because his father has millions.

This is repeated a couple of times in a picture where a boy (who is Barthelmess of course) at last meets a girl whom he loves since they first met, and is played by Constantine Bennett. The boy is engaged, and then she discovers his yellow blood. She lashes him in pain and calls him a Chinaman and a scoundrel.

Barney's dialogue is science and cultivated to fit the characters and the situations, affording a pleasing departure from the stereotyped manner of speaking which the screen actors were being trained.

Archie Mayo did a good job of the direction, keeping his story close-knit, with interest well sustained through the movement slow development demanded by the accentuation of the various emotions depicted.

Harvey's dialogue is science and cultivated to fit the characters and the situations, affording a pleasing departure from the stereotyped manner of speaking which the screen actors were being trained.

Conrad Nagel contributes a fine characterization of the crippled man, well preserves it from the mawkishness into which it might have fallen in less capable hands.

Lila Lee's role is the longest in the picture, and she plays it with a splendid ability that adds another item of credit in her excellent career.

Walter Borden's work is marred by frequent lapses into over-acting.

Walter Byron, William Courtney and Alex B. Francis, in comparatively short parts, round out the splendid cast.

EXHIBITOR'S VIEWPOINT: Fred Lloyd has brought a sympathetic and understanding attitude to his picture, and it will find it highly pleasing.

With proper exploitation it should draw a good bit in any locality where Barbara is popular, and that's a lot of locations.

PRODUCERS' VIEWPOINT: Fred Lloyd has brought a sympathetic and understanding attitude to his picture, and it will find it highly pleasing.

The scenario would have profited by being more closely knit, and by coming sooner to the point.

CASTING DIRECTORS' VIEWPOINT: This is another downer, highly to the credit of Richard Barthelmess. He has found a niche in a certain type of stock which is just what the public wants, and he knows better than anyone else how to make the most of them.

Constance Bennett never loses her effectiveness nor her appeal for a moment in the rôle of Shirley.

She is sure in delivery, and every picture marks her more as an excellent talkie actress.

Rex King does a nice part as the Alene boy, playright, doing his usual save and polished work.

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FINAL TITLE

"Roughneck Lovers" is the final title for Richard Dix's RKO picture shot from William LeBaron's stage play, "I Love You."

ASSOCIATE

ASSOCIATE

ASSOCIATE</

INDES IN RENEWED ACTIVITY

M'KENZIE PLAYERS SWITCHED; REPORT BUSINESS TOO GOOD

The Robert McKenzie Players, a stock troupe which was playing swing time in five outlaying towns, are now doing three days a week in Trona only.

Reported that the McKenzie Players built up such a draw that West Coast, sponsors of the troupe and in whose houses they played, switched them so as to build up draw at competitor W. C. house, the McKenzie-located localities. On days when the McKenzie organization was in town the rival C. house in between days were on a starvation diet, it is said, the organization even doing matinees Monday matinee, which date it played at Venice first, then, because of their capacity draw in Venice, for two days a week at this spot, but, the report said, W. C. figured it could divide the audience among its beach houses to better advantage.

The company is headed by Robert McKenzie, doing characters; his wife, also characters; a daughter, Elin, and a son, and a youngster of the McK family. Spots formerly played included three shows in two days at Pomona, two shows at Hermosa Beach; two shows in one day at Venice; and dates at Anaheim, Long Beach and Wilmington.

BRANCH DANCING SCHOOL

Bud and Lon Murray of the Bud Murray School for Dance have opened a branch of their School for Stage and Dancing in San Diego in answer to many requests from there, stating that the lower real needs a stage training school.

The branch will be under personal supervision of Messrs. Bud and Lon Murray, and Byron Cramer, former stage manager of Murray's California troupe. The RKO Theatre here will be head of the tap department. Bud and Lon Murray will alternate in teaching the classes at Los Angeles and San Diego Studio. Bud Murray is at present in San Francisco but will return to Los Angeles in a week, and make preparations at once for the branch school.

CHANGE IN MANAGERS

Val Koenig, manager at the Belmont Theatre, will leave that position this week and will take a long vacation in Europe with his wife, Floyd Menely, manager at the Fox Boulevard, will replace him taking the general post at the Mason and Baltimore. Menely was formerly with the Erlanger chain of theaters in the East, and has been connected with Fox Theatres. Harry Bailey, present manager at the Fox Palace, will replace Menely at the Boulevard. To date there has been no appointment made for the management position at the Palace.

STEPIN RE-SIGNED

Stepin Fetchit has signed a five-year contract with Hal Roach. He will probably play with Our Gang and other Roach stars in a few more comedies, and then will be starred.

EDDIE KAY

THE EXTEMPOREANOUS IMPRESARIO AT

Coffee Dan's

Los Angeles

Visitors this week—
ERNEST WOOD from "Bambina"; LOU BENCH from "Journey's End."

I Thank You—Eddie Kay

FILM ROW

By GRACE MEREDITH

Joe Stout, branch manager at Pathe exchange, returned this week from a week's trip through the Southwest. * * *

G. McIntyre, new division manager at Pathe exchange, left a few days after his arrival at his post for a trip through the Northwest, including Seattle and Salt Lake City. He is expected back this week.

Mannie Brown, division manager at Tiffany's exchange, will return this week from a business trip to Salt Lake City, where he has been for the past few weeks.

Jim Riley, crack salesman at the National Theatre Supply, is making a four weeks' trip through Arizona. * * *

"Bow Arrow" a Grantland Rice "Sportlight" short, released through Pathe and produced by A. C. Van Buren, will be one of the first subjects to be shown at the United Artists Theatre during the run of "The Lummox." * * *

"Tillie" a division manager at Columbia exchange, is expected back this week from a four-months' business trip through the Northwest territory. *

Fox's "Men Without Women" will follow into the Criterion after the run of "Anna Christie" with the date set as yet.

"TWIST" STOPPED

M-G-M has halted all preparations for "Oliver Twist," which they planned to make with Ruth Chatterton as Nancy Sykes and Lionel Barrymore doing the directing and playing Dr. Old. Only most of the talent available for this type of entertainment is now in Hollywood. The musical vogue has brought the broadening of the singing stage stars West and too, the possibility of the picture rights being bought if show here goes over may not have some effect on the cast. The picture producer now has the singles in mind and constructs his numbers along the lavish extravaganzas which screen comedies have.

This possibility has been taken very seriously by most of the producers who have steered clear of the semi-comedy comedies because of the high cost of the sets and the difficulty of getting a good balance of the cast satisfactorily. It is not stated whether the shelving is temporary or permanent.

NUMBERS FOR REVUE

The Wills-Cunningham Dance Studios in Hollywood have been engaged by Roger Gray to provide the chorus and dance numbers for his revue, "Gone Hollywood," which opens at the Mayan Theatre on February 21. Wills has booked many of his pupils in stage and screen productions recently, including the chorus for the opening "Broadway Show" at the Mayan Theatre. A new department of the Wills-Cunningham school is a series of classes for beginners in musical comedy dancing. These classes are held on Monday and Thursday afternoons.

RUTH RENICK MAY REOPEN REPETOIRE SEASON AT O. G.

It is reported that Ruth Renick is again planning to open the Orpheum Theatre on Grand Avenue with a season of repertory.

Miss Renick had two shows in at the house a short time ago, when the management attempted to put on the second of them with a cut-down and non-union stage crew. Equity jerked its members into the theater and compelled working with non-skilled workers.

Miss Renick changed the Orange Grove's "Sheila" when she took it over. Major interests in the theater retained the company under an arrangement whereby they got a portion of their salary in money and the balance in stock. Minor members held regular Equity contracts.

OPERETTA VOGUE STRONG ON COAST

(Continued from Page 3) for a production early in the summer.

The sudden awakening of interest in musical comedies is somewhat due to the fact that most of the talent available for this type of entertainment is now in Hollywood. The musical vogue has brought the broadening of the singing stage stars West and too, the possibility of the picture rights being bought if show here goes over may not have some effect on the cast. The picture producer now has the singles in mind and constructs his numbers along the lavish extravaganzas which screen comedies have.

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But, the pictures have aroused an appetite for the dancing girls in the depth of the plot. The heads and the rising generation have become sated with having beauty served them in high-lights and shadow, and crave a glimpse of the real thing.

Nudity Old-Fashioned

It is noteworthy that the vogue for musicals have veered away from the previous demand for nudity. The girls, however, given costume their chorus in long dresses and full length stockings. They could not even properly be designated as leg shows, so eminently proper are they. The

Slim Martin Makes Habit Of Long Runs

Slim Martin, whose picture appears on the front page of this paper, is the popular master-of-ceremonies at the Boulevard Theatre, Los Angeles. Slim is entering on his fifth week at that house, and is built for another twelve following.

Martin is a record for long runs. His last engagement was at the Fox Theatre in Long Beach where he presided for eight months, and recently he was at the Colorado Theatre in Pasadena for a period of six months. Judging from the popularity he is now enjoying, he may indefinitely establish a new record at the Washington Boulevard Theatre.

REHEARISING NEW REVUE AT BILTMORE THEATRE

"Gone Hollywood," a review which Royce Grey is to produce at the Biltmore Theatre, is now rehearsing at that house for a start within the next two weeks. In the cast are Charles McNaughton, Helen Twelvetrees, Jimmie Moreau, Don Miller, Eddy Morris, Glen Dale, Pert Kelton, Mary Taylor, Gloria Christie, Abercrombie, Jack Lyndes and Charles Cross.

Blackouts were written by Grey.

TALKIES IN CHURCH

For the first time, talking pictures will be shown in church to attract people into church going. A device has been installed in the Wilshire's Presbyterians Church and will first be used on Wednesday evening when showing of "Marching On," an independent patriotic production. Dr. Eddy Morris is enthusiastic in his belief that talking pictures will carry a strong influence for the instruction and uplift of humanity.

Interest has been diminished entirely from the books and the plot seems to have taken the place of the disconnected revue bits and blackouts.

With the cleaning up of musicals, the public has turned more interested themselves in the little melodies of the type of songs made popular in previous years by Victor Herbert, Lehar, Pixley and others. Jazz, blues and ragtime is conspicuous by its absence in the new type of operettas and comedies. Many artists taken the place of trick blues and discordant sex effects.

It is a healthy reaction this way of the pendulum and it will not be denied that the talkies that musical shows cannot make money will be changed by the monetary successes of the current hits.

MANY SHOOTING OR READYING TO START AT EARLY DATES

Throughout Hollywood, there seems to be a marshalling of the independent forces and a firm determination to get to work to take pictures regardless of the condition of the market at present. There is a spirit of optimism among the observers there, looking upon the horizon to carry their intended product to the pot of gold at the end of the rainbow, yet they do not seem to care.

Trem Carr is actively engaged in making his picture, one of a series contemplated; Joe Rock is series an extensive program at his Edendale studios; William Miller is proceeding with his preparations to make a super-fascinating picture that is to cost over a quarter of a million. Burton King is under way with a classic story that will shortly go into production; Chesterfield Productions is rapidly increasing its production crew and is shortly expected to announce an early shooting schedule for a series; William Hoy's new production on a series of 156 short Color-Synchrotones have several features and a number of shorts in preparation; Cal Core is seeking a script for a series; Ken Maynard is hard at work on a feature series; J. Charles Davis II is making scenes at Seaboard; Leon Young states that he will be in harness within sixty days; William Hoy is confident that his latest motion picture will carry a strong influence for the instruction and uplift of humanity.

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It is a healthy reaction this way of the pendulum and it will not be denied that the talkies that musical shows cannot make money will be changed by the monetary successes of the current hits.

These activities, although most of them at present are embryonic, show a strong inclination to restored confidence.

HEAD OF U. DEPT.
Emil Forst has been appointed head of the foreign literature department at the Universal literature department. He formerly was a member of the U. scenario department.

Kate Price has been added to the cast of "Three Flights Up" at Warner Brothers.

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'HALLELUJAH' SURPRISES BY DOING WEEK OF \$28,000 BIZ

SAN FRANCISCO, Feb. 13.—At St. Francis did \$9,000, and "Lummix" follows in another week. In its third week at the Emporium's "Show of Shows" grossed \$10,000. "The Curran" and "Curry" also did well, doing fair business aided by a stage show. This week "Cameo Kirby,"

TO INVADE SEATTLE

SAN FRANCISCO, Feb. 13.—Street peddlers of the bootleg sheets will invade Seattle soon, it is reported. After three weeks of increasing sales in San Francisco streets they will leave here Feb. 20 when an injunction secured against them by local music publishers goes into effect. As of now, however, affected only by this contraband sale, is expected to jump up to former proportions after the peddlers' departure.

NEW HEARST CRITIC

SAN FRANCISCO, Feb. 13.—One of the men of the drama department, Hearst's residence having stalled Lloyd S. Thompson as the new head of its theatre department, succeeding Edgar Waite, was John Adams, who was on the Examiner staff here but has since reappeared with Hearst's American, New York. Waite will turn to the freelance writing field.

COMING SHOWS

SAN FRANCISCO, Feb. 13.—"Electric City," "East of the Sun," "Open Sesame," "The Curran," "Curry," "Belasco" and "Curran's other house," the Geary, include "Sweet Sorrow," "June Moon" and "Criminal Code."

ROD BOX-OFFICE

SAN JOSE, Feb. 13.—Crashing into the office of the Fox California while Harold Flora, assistant manager, was taking money from the cashier, a burglar snatched it from him and escaped in the car of Leslie Peterson, house employee.

HOUSE OPENS MARCH 10

SAN FRANCISCO, Feb. 13.—March 10 has been definitely set as the opening date of Erlanger's Coliseum, successor to former Orpheum on O'Farrell Street. The George M. Cohan show, "Gambling," will be the house's initial legit vehicle.

HOUSES WIRED

SAN FRANCISCO, Feb. 13.—A number of theatres in Northern California were wired during the past two weeks, the group including the Home and Park in Oakland, Rialto Stockton; Community, New Castle, Sedro, Portola; the William in Dinuba.

HEATH SHIFTS

SAN FRANCISCO, Feb. 13.—Mark Heath has been promoted to department to join RKO in the same capacity, with Russell Robbins replacing him.

On The Air Happenings

'OH, SUSANNA' IN GOOD FIRST WEEK DESPITE COMPETITION

SAN FRANCISCO, Feb. 13.—Saturday night we tuned in on several stations with the aim of designating the person recording and the required hour. For 60 solid minutes, at various intermissions, we listened to the announcer, thusly: "Mrs. Glutz wants I'm a Father, Mr. Jones wants I'm a Father, Mr. Jones wants I'm a Father." Following Yank, Miss Doakes wants Love Made a Gypsy Out of Me. We will now play Chant of the Jungle." And we wondered why they called 'em "request hours." * * *

Doris Thompson announces the Silver Slipper Cafe program over KPO, working at the remote control board in the night club.

The Capt. Adams stories on KFRC, from the pen of John Eugene Hasty, the Captain portrayed by Harold Dana, are now in their second year. The fifty-third episode was broadcast last week.

Earl Townier is again a father. The organist and orchestra director of KIQ had dad to a baby daughter. Afflicted with a cold, why not the Townier family of mother, dad and two other kiddies on Jan. 23. * * *

Oscar Young and Dell Perry are doing a new piano-elephant act over NBC every Friday afternoon from 3 to 3:30, and from 10 to 10:30 Tuesday mornings.

One of the cleverest bits of music creation we've heard in a long time comes from the pen of Meredith Wilson at KFRC. He has written and broadcast on the Big Monday Jamboree, his own rhapsodies on men, on women and on babies. And when the packed studio applauds for his work it

SAN FRANCISCO, Feb. 13.—The opus looks good for another three or four weeks.

Henry Duffy opened "His Friend, the King" at the President and business was pretty terrible on this occasion with Hale Hamilton and Alice Joyce. Twenty-two hundred dollars was the best this house could do and after another week would give way to "Broken Dishes."

Duffy's other house the Alcazar, fared better, however, with Taylor Holmes, in "Your Uncle Dudley," which grossed \$1100 in its third week.

Second week of Sid Goldtree's broad-minded farce, "The Hole at the Green Street" was plenty nice at \$2300.

Gary, Capitol and Columbia are still dark.

Art is back again entertaining dealers with his "A Little Bit of This and a Little Bit of That." For a period of time he was pianist in Walter Krausgrill's orchestra, and later he turned to the other side of the house, becoming a dancer. He was awarded first prize in the contest held to determine the most popular dance orchestra on the Pacific Coast. His programs run over KTAB on Saturday night between 6:30 and 7, and on Monday, Wednesday and Friday between 7 and 7:30.

Walter J. Rudolph, KTAB's program director, is the producer of three diamond medals awarded by the Chicago Musical College, the only person to ever receive this medal, the highest award given by the college, for three consecutive years.

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san francisco

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49th

consecutive week
as a san francisco enter-
tainer . . . there's a reason

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SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

Vaudeville and Presentations

RKO

LOS ANGELES

(Reviewed Feb. 6)

Five excellent acts of vaudeville rewarded patrons who visited this downtown venue and made use during the current week. The former presentation house has been consistently offering a good program insofar as stage fare is concerned. The well-known exhibitors were high in scoring ability and that included everything from the opening to the closer. In fact these two were in their respective positive and negative aspects, and a few acts that have been viewed in Los Angeles for many a season. Either act can hold its own in any spot, and do it well.

The "Dance Fair" turned open and is one of the most sensational adagio offerings that this reviewer has seen, and that colors a lot of memory. The show featuring Fanchon and Marco produces a million and one acts of this description, here on the coast. Here with the express opinion that this class act does surpasses anything we have reviewed to date and that includes Natasha Natova. Estelle Mattison is the feminine star of the act, and Stuart Farrington, George Spanner and Fred Taggart comprising the trio of male capable performing the gymnastic duties required. The girls' names will be connected with this one and an enthusiastic audience favored the quartet with a heavy measure of response. Dolores O'Donnell however, was not suited to this act and her mediocre tap dancing as an overture delay to the adagio following could be well imagined.

Franckh's review closed with an offering titled "The Neatest of the Neat." It described exactly the acrobatics involved in with the aid of a few of the best partners. The four present one of the most novel and unique acts on the American stage today. Their tricks are performed with finesse and grace, accomplished in the twinkling of an eye. Heavy applause for this one.

Naomi Ray in despite spot was another strong applause inducer. In hole and corner she has aroused interest with his pantomime ability plus the aid of an extraordinary fine voice. Comedians had everything to do with way and could have stayed longer.

Naomi Ray and Eddie Harrison were another pay-off, the plump girl and good-looking male straight handily in cyclone fashion. Their burlesque dance presents a harvest of laughs.

Ruby Norton got her share of returns, the type of performer offered two characteristics, namely Lillian Russell and Sophie Tucker. Both good, but the Tucker bit was the best.

Ruth Miller in "Vagabond Lover" (R. P.) held the screen. Maddie Madison and his orchestra tunefully dispensed the pit music and pleasingly presented the overture.

Business capacity with the flicker the draw.

Eddie Meredith.

FOX

SAN FRANCISCO

(Reviewed Feb. 7)

Walt Roesser has a great idea. Instead of taking a stereotype venture and doing it in a straightforward ordinary style he is selecting spots and scenes, and keeping in mind, investing the classics with a bit of the pop tunes, incorporating scenic investitures, voice and flash. "Indie R. n. d." conclusively proves Roesser's rep as a showman by virtue of its uniqueness in style and quality. He has a good lay. Innumerable numbers both popular and semi-classics, and with the stage in a setting in keeping with the idea and Harry Morton

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route schedule with the opening dates, all of the current month, in parentheses below the name of the town:

BALTIMORE, Maryland — Brigette Flabelle & Charles T. B. Matthews LOS ANGELES (13)

Pan Whitehead and His Orchestra — "Zappelli" Idea Fox Theatre

Kee, Toki & Toki Arlene Langen and Norman Selby

HOLLYWOOD (14) West Coast Theatre

DETROIT, Michigan (13)

Frank Stewart — "Marble" Idea

The Harris Bros. — "Mabel" Idea

NEW YORK (13) — "Mabel" Idea

Bob and Utaff Bros. — "Mabel" Idea

PHILADELPHIA (13) — "Mabel" Idea

Frank Stewart — "Mabel" Idea

Yonkers, New York — "Mabel" Idea

Kenny Cress, Esther Campbell

Christal Lyons and Ted Reidard

SEATTLE, Washington — "Mabel" Idea

General Ed Lavine

JUNE WORTH — "Mabel" Idea

SAN JOSE, California — "Mabel" Idea

California Theatre — "Peasant" Idea

DIEHL SISTERS — "Ballerina Dancers"

SAN FRANCISCO (14) — "Mabel" Idea

For Theatre — "Mabel" Idea

Harry & Fred Sesco Family

Stella Royal — "Mabel" Idea

NIAGARA FALLS, N.Y. (13)

Al & Helen — "Mabel" Idea

WALLACE, Illinois — "Mabel" Idea

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Circus Review

SHRINE CIRCUS LOS ANGELES

(Reviewed Feb. 2)

Acts from Ringling, Hagenbeck and Wirth, Barnum, circuses make up a bill opened with a flash act of swinging ladders, illuminated with colored lights, and a girl going through poses on each closing with a "big finish." In standard high trapeze act, this last act winning a fair hand.

In between came Tony Pina and his talking ladder; Harry Brothers, Three Jokers, Schaller Trio, Kitchens, Three Comiques and McAfee and Phillips, comedy acrobats; Fred Coughlin, Vera Patti and Frank Zeruda, trained acts; Lita Hewitt in loop-the-loop; Barnes Elephants (3), Klinchart Midgets; Vera Patti doeling with Marie; and a week's favorite, Jim Hodges in her close swing; Havemann in his cat act, familiar in vaude; Pina and McKeon families, tumbling, and the Rooneyes, coming off.

Business for Sunday matinee was about half capacity, with tickets pushed by the Shrine Showmen, profits to charity. Shows closed at 10 p.m. Feb. 9.

Music was furnished by the Ben Laitsky Circus Band, under Charles Roderick. The showmen were still there through a side section, male performance being given on the huge stage of the Shrine Auditorium. A dozen or so clowns filled in during prep changes. Off-season lethargy was evident.

Yester.

DROP CHARGE

The charge against W. E. Wagner for operating a movie school without a license was removed from the court's calendar as Wagner is expected to appear as a state witness in the trial of U. S. Dailey and V. M. Barnett, who are charged with 11 counts of grand theft in connection with their alleged film school activities.

VISITING HOLLYWOOD

J. G. Schurmann, chief of the Wilton-Brockless-Tiffany organization, which handles Tiffany Productions in France, is a visitor in Hollywood.

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HARRY WEBER

Her Fan, But Scared to Ask For a Picture

Following the story printed in Inside Facts last week to the effect that Equitable pictures were negotiating for the Tec-Art Studios, comes the report that Tiffany are seeking to acquire this property. Instead as Tiffany represent the Allied States plan of release while Equitable are content with distribution. Picture Congress of America, rivals for the business of the independent exhibitors, it is expected that some interesting bidding will result.

For many years Tec-Art was the hot spot for producing independent pictures and it was not until the talking picture caught the older market that certain of its activities that intensive production at this studio slackened up. It is one of the most thoroughly equipped studios in the industry.

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Minimum guarantee is exacted of the franchise holders which is based upon his business of the past year. The manager does not share in the profits the officials being selected from among the exhibitors and producers.

A small minimum guarantee is exacted of the franchise holders which is based upon his business of the past year. The manager does not share in the profits the officials being selected from among the exhibitors and producers.

BEERS RECONCILED

Under terms of a new five-year contract just signed by Lon Chaney with M-G-M, Chaney will

do talkies. Heretofore he has been consistent in declining to talk and it remains to be seen whether the new decision is a wise one.

MINIMUM GUARANTEE

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BOOK TWO MORE

Two more theaters in Oklahoma have arranged to play Fanchon and Marco Idaes. They are the Orpheum at Oklahoma City, starting February 24, with "Waterloo Blue," and the Coliseum Theatre, Miami, Oklahoma, starting February 19.

Oklahoma City will be a four-day date, playing the Ideas Monday to Thursday, with Mann playing them two days, Wednesday and Thursday.

FOX CAST

Cast for Fox's "I Love with Love," with Hamilton MacFadden directing, includes Regis Toomey, Kenneth MacKenna, Joan Bennett, Lumsden Hare and Sharon Lynn in featured roles.

IN TIFFANY SHORT

Evelyn Pierce, Jack Mower, Pietro Gallante and Tamara Shavrov are in the cast of the current Tiffany Color-Symphony, a short feature directed by Aubrey Scotto.

LOVE SUES TIFFANY

Montague Love has brought suit against Tiffany for \$1625, which he claims is due him on two written contracts.

'STAGE PLAYS NOT GOOD FOR PICTURES'

Doings of The Duffys

Henry Duffy announces a very interesting line-up of plays and players for early appearance here. Frank Craven has left New York and is en route to the coast. He will open at the Hollywood Playhouse in two weeks in "Salt Water," his most recent eastern hit. He will have Gay Seabrook prominent in his support.

Creedman, whose latest effort is in "The Devil's Disciple," Rudy Vallee is convinced talking pictures are definitely crowding out legitimate production and limiting success. Still plays to a good house.

"None of the purchasable current stage productions on Broadway are suitable for adaptation to the screen," Creedman declared. "Apparently there are none in the offing."

It is this condition which leads me to believe that the studios and their writers must create their own stories in the future."

CHANEY TO TALK

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SIGN DANCER

Fanchon and Marco have signed Lucille Page, now at the Chinese Theatre, with all managerial rights for a term of five years, and plan another early spring starring her as a feature of one of their "ideas" or by playing her as an outright single attraction.

PATRICK and MARSH

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LOWER PRICE IS CAUSE OF COURT RESTRAINING ORDER

PORTLAND, Ore., Feb. 13.—Reducing the admission price at the Music Box Theatre from 50 to 25 cents brought about another restraining order last Thursday, when Presiding Circuit Judge Stevenson issued an injunction against Tiffany Productions, Inc., delivering any of 25 listed sound pictures to John Hamrick for showing in his theater.

The restraining order followed the filing of an action by G. T. Woodlawn, doing business as the Woodlawn Amusement Company, against the Fifth Avenue Corporation. Woodlawn sets out in his complaint that on January 9 he entered into a contract with the defendant company, under which he was granted exclusive first-run rights to the latter's pictures at a 25-cent admission price at his own theatre, the Columbia, and the Capitol, for which he paid \$1,000 a week.

This contract runs until August 15, 1930, and by its terms is to be renewed each year for four successive years.

Earlier in the week Circuit Judge Stevenson signed a restraining order directed against Columbia Pictures Corporation whereby they were enjoined from furnishing Hamrick with 22 sound pictures. This order was modified Thursday to allow one film, "Song of Love," to be released to Hamrick.

The suit against Columbia Pictures was brought by C. M. Dunn, Inc., who has the booking rights for the Capitol and Columbia theatres.

LOU GOLDEN HAS A-1 HOUSE SERVICE

SEATTLE, Feb. 13.—Some theaters herein turn to the rents of their buildings and showmen haphazardly about their service. Others say nothing, but go merrily on attracting and silencing, but in doing so, finding the patronage with the superiority of their service.

It is in this latter category that Lou Golden, general manager of the New Olympia, where one might rightfully be said, Lou says nothing, neither in his ads nor on the screen, about his service. But the moviegoer will lay his half-a-dime on the seat, and immediately down to the time you leave the theatre after witnessing the performance, you are impressed with a courteous, yet serviceable attitude and usheres are neatly dressed and discharge their duties with dispatch. The doormen are virile, alert and patient. All employees are neatly dressed, uniforms always clean and pressed and are constantly endeavoring to please the patron, effectively, without making themselves obnoxious.

TO DO A "DANS"

SEATTLE, Feb. 13.—The local clubs are going to get a glimpse of "C. M. Dunn's A-1 House Service" by I. A. Pinard, local musician and H. Shear of the Deller Transcription Company, so thorough for an opening on Wednesday next. The cast and ushers are neat, bright and like and discharge their duties with dispatch. The doormen are virile, alert and patient. All employees are neatly dressed, uniforms always clean and pressed and are constantly endeavoring to please the patron, effectively, without making themselves obnoxious.

IS HOSTESS

SEATTLE, Feb. 13.—Another service gag of Public's in its Seattle Theatre here was instituted by Charles Kurttain, manager and chief for the present Philco radio exhibit. Vera Mularsky serves as hostess during the show, relieving the house staff of the necessity of answering numerous queries about the sets, which might prove embarrassing for the innocent ushers.

VANCOUVER

A. K. MacMartin

VANCOUVER, Feb. 13.—The Little Theatre Association drew good business with their version of "John Ferguson," which ran for three days, February 6 to 8. The Association own their own playhouse.

Met Lang Fang, matinee idol of China, and a company of 22 Chinese actors and musicians arrived yesterday from the Empress of Canada. They took the Canadian Pacific Ry. for the east, and will open for an American tour in New York city.

H. E. Benson, special representative for United Artists, arrived from the Empress of Canada from Tokyo, recently.

The New Orpheum has changed its policy again in an effort to entice the fans to deposit in greater numbers at the b. o. This time a cut from \$1 to 50¢ with a view to getting more fans in two weeks. Two musicians have been cut out of the band and one added. Another cut has been made on the stage, for acts which have played up to the limit of the stage for seven of a stage crew. The vaudeville under the new policy is being cut to four acts which also eliminates a stage hand, leaving a crew of six.

The Columbia Opera Co., which booked into the Vancouver theatre, has joined in the mad majora and cancelled. This leaves the roadshow house dark for the balance of the season, with the exception of a few local rentals.

After 29 continuous months as m. c. and band leader at the Strand, where he worked up a tremendous following, Jackie Souders closed his Friday, Feb. 1, at open at the Fifth Ave. Seattle, February 20. Souder's popularity here was amply proved by the fact that all the Fanciers—Marco Ideas, etc.—in this house, excepted, had a hand in the latest.

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The British Guild Players at the Empire, Feb. 1, opened in "Elizabeth Stands Out," the three-act farce by Leslie Cameron, doing the trick like its predecessors. M.G.'s "Democratized" filled the Capital after ten big days at the Capitol. The New Orpheum, with its strong French bill of vaudeville, was put up by George A. A.'s "The Locked Door" was weak on opening but built during the week. "The Pan" had "The Virgin" sold out, but there was no riot, crime or stampede in the mob of cash customers. Across the street from the Pan, the Rex offered "B.'s Heart" in "The Rex." The cast and ushers are neat, bright and like and discharge their duties with dispatch. The doormen are virile, alert and patient. All employees are neatly dressed, uniforms always clean and pressed and are constantly endeavoring to please the patron, effectively, without making themselves obnoxious.

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The Capital Theatre, Winnipeg, one of the F. C. C. houses where RKO vaude plays was the scene of a rather serious fire recently. After the fire had left the building on January 20, a night watchman discovered one of the three stores which occupy the front of the three-story theatre building was on fire. This was quickly put out and the theatre proper suffered from smoke and water only.

WORK TRANSFERRED

SEATTLE, Feb. 13.—Don O'Brien, formerly chief of service at the Publix-Granada in San Francisco, has been transferred to the same spot at Pabst's Seattle here.

HIT THE DECK IN TOP FIGURE FOR GOOD SHOW WEEK

SEATTLE, Feb. 13.—Perfect show weather, marked only by intermittent rains which didn't bother the natives of this town one bit, resulted in satisfactory box office all around town last week.

R-K-O's big Orpheum, launching another big exploitation campaign, gathered top box office with "Hit the Deck," \$25,000 plus Vaude bill of small consequence, with picture given credit for the huge draw. Half of the Orpheum's 25 grander gathered over the weeks end.

\$13,500 at Fifth Avenue

Eddie Peabody's third and next week at Fifth Ave. Olsen and Johnson, the Field's screen attraction and Fanchon—Marco's "Carnival Rose Idea" on the stage.

Bigg's Palace, Seattle, was to share but \$9000 of the native's money with "Burning Up," Paramount all-talking race track narrative.

The new Fox gathered seven new girls with Marion Davies' second week in "Not So Dumb" with Owen Sweeten at the helm of the house hand credited for much of the hits.

Hamrick's two small spots, the Blue Mouse and Music Box did nobly with their respective attractions, \$4800 and the former with newcomer Marquette's "Scarred Flame," starring Pauline Frederick, and \$6850 for the third and final week of John Barrymore's "The Scarlet Empress."

The long lines of outside standees evident at these two spots almost nighly note that the show has received.

Second Runs Good

Second run grind houses continue to hold up well, with Jensen and von Herberg's Liberty now categorized as such. Liberty's first offering, with "The Devil's Disciple," Broadway, with "Rio Rita" current. Large two-color advertisements still the rule for this recondite reception.

Dance halls and night club spots continue to attract the patrons, Vic Meyers' new spot, Club Victoria, after effects of melodrama, has a new lease on life with special stunt nights, etc., which bring out the addicts. John Savage's Trianon Ballroom, the most pretentious in these parts, with a band led by Monday Manday and Saturday night biz. Sunday especially being heavy. Cole McElroy's combination of the ankle art, through song, etc., filled with gaudy crowds noticeable in Tiny Burnett's band at the Venetian Gardens in the Olympic Hotel, continues a steady attraction at this class spot.

R-K-O CHANGES

PORTLAND, Ore., Feb. 13.—Recent changes announced by Leonard Carr, northwestern manager for R-K-O, include the following switches in assistant managers: Fred M. Miller from Portland to Everett; Nyberg to Portland to Spokane; and Bob Newkirk from Spokane to Seattle. The local R-K-O representative, incidentally, is currently George Cooner, divisional exploitation chief, is currently holding the spot, doubling his duties. Cooner was in town this week looking the local situation over.

HAVE "MOUSE" CLUB

PORTLAND, Ore., Feb. 13.—The managers of the Fox-Hollywood local cast house have turned the ownership over to "Mickey Mouse" Curtis, capitalizing on the popularity of the Walt Disney Cartoons. The kids meet every Saturday afternoon and stay an improvement stage show all their own. This is not unusual for the house to be filled to overflow and for as many as 20 acts to be presented on these special occasions.

ADULT POLICY WINS

SEATTLE, Feb. 13.—Bert Leonard, local dance hall proprietor, has given his Tent Dance Hall here, two years ago struck upon the idea of admitting adult patronage only. It had never been tried here before, however, and the idea was not, meanwhile, Leonard went right on plugging away until now, after two years he has probably the most popular and comfortable establishment in the village. Under no conditions can any juvenile, or juvenile appearing person, gain admission into the Tent, and this has built a steady following for Leonard's Tent.

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The special will be held in teaching color, with Irene Dunlop in the lead role. Michael Curtiz will direct and Joseph Jackson has been assigned to adapt the story.

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The special will be held in teaching color, with Irene Dunlop in the lead role. Michael Curtiz will direct and Joseph Jackson has been assigned to adapt the story.

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**REVIEWS
COMMENT**

RADIOLAND

By FRED YEATES

MORE TROUPING ON AIR NECESSARY, IS HAVERLIN'S ADVICE

A lot of radio artists are cooking their own goose by refusing to take their work seriously enough.

"Pleaseing the public is hard enough, but in the present scheme of things more than the general listener must be satisfied," said Carl Haverlin, commercial manager of KFPI and KECA, when interviewed on the subject.

"The man or organization who pays the salaries," continued Haverlin, "the person or advertiser, watches his programs sharply. His money is invested in it; he expects to be better informed. He feels that its quality should reflect the quality of the goods or service he purveys. If it does not meet the money that only part of the money he wasted in that his business interests might even suffer."

"A newspaper or magazine advertising he has a chance to approach him in his office before it is published. On a radio program he is at the mercy of the performer for, although in some cases may specify the nature of the entertainment he cannot do anything about its performance."

"We in the studio do everything we can for the sake of the station's reputation to insure quality of program and performance by the best available talent. We ask of the artist only that he concentrate all his attention on the function of the entertainment. Once in the commercial battle for sponsors, the selling of radio time for revenue, the competitive strife with the outside world begins."

"We must have more trouping on the air, not only on KFPI and KECA but on all stations. It is surprising and disappointing to see how quiet a program can get over the less dash into the studio direct from dinner or from the beach or a card game and stop cold before the mike. The chipped ham on the boards will be forgotten about warming up before stepping onto his before the audience, but today nine-tenths of the radio artists act as though they had been in constant work before the mike to keep them in shape. It can't be done. Your masters of the concert platform, players, pianists, every day. Your circuses, performers, warm up his muscles regularly. You singers will vocalize. Yet the male artists expect to disregard all the laws and still knock his audience for gold."

"A lot has been said about improving broadcast material, and just so. But let me tell you the performers themselves start from the inside, take their work in all seriousness, and the improvement will be notable."

"POP" GOES DICK

A severe case of stage-fright was suffered by Dick Creedon, director of features for KHJ, on the occasion of his first personal appearance before the public Saturday night, but he rallied and delivered his stuff in good shape. His assignment was the difficult task of making a sound file of the "pop" of a champagne bottle.

TO BE IN CHARGE

Jack and Jackie Archer are leaving for New York to take care of the Witmark office in San Francisco. Jackie's big radio following here, gained over KFPI and KECA, may possibly hear her over the NBC one of these days.

Pickups & Viewpoint

One good way for a would-be radio performer to find out what radio studios want is to listen religiously to what they now offer and then figure out something different.

Not that they are always dissatisfied with what they are presenting. The angle is that they are always looking for something new, a change. A novelty is a novelty, but when something standard is hard to sell because it must be considerably better than they already have to make an impression on the public.

A solo soprano may sing "Love You Truly" some night, and for the next three weeks candidate to appear for an audition dragging along a copy of "Love You Truly." At what process of reasoning can the tyro hope to gain consideration, but even so, he will almost never be less than a less intelligent program manager when such unwise tactics are used. Yet it happens every studio every day.

If he cannot entertain your auditor he will not believe that you can entertain his audience.

* * *

The symphony concerts given especially for the radio have, every Thursday night alternately by the Los Angeles and San Francisco Symphonies, are in danger of position as the most popular program, also letting more and more broadcasts a lighter quality, including popular overtures and ballet music. This sort of material has its entertainment value, of course, but it is quite unpopular when blown into rooms full of people by the small boys of radioland make jam-unpopular with a good many, no doubt."

IS JAZZ FADING? YES AND NO, AND? IS IT, SAYS PAIGE

"Is Jazz actually less popular now than it was?" This question was put by Inside Facts to Raymond Paige, musical director for KDKA, Don Lee, chairman.

"Put your finger on Jazz," he laughed in reply, "and perhaps I can answer. What is Jazz?"

"It's a popular music," he said, "but it is just as popular as we have young people, but I don't know if they did not like jazz on the radio, and when I have asked them what they meant by jazz they have said around and failed to explain."

"Is it cheap, popular music? We have always had that kind. Is it dance music? If so, we will say that it is just as popular as we have young people, but I don't know if they did not like jazz on the radio, and when I have asked them what they meant by jazz they have said around and failed to explain."

"The term jazz is probably meant to apply to an eccentric mode of musical expression. Yet a popular musical arrangement of a popular ballad is no longer jazz, but 'symphonic'."

"The answer to your question is that No. 1 jazz is the paper you've mentioned. It is popular in its place, but it is quite unpopular when blown into rooms full of people by the small boys of radioland make jam-unpopular with a good many, no doubt."

DENY LINDEN TO GET RADIO STATIONS

SEATTLE, Feb. 13.—A report emanating from San Francisco to the effect that Addison Linden, owner of radio stations KFPI and KECA, can broadcast Company which failed last August leaving a holocaust of about \$500,000 worth of creditors was to return to the west coast and try to re-establish a chain of stations, caused a furor in radio circles here.

In Indiana Fletcher, San Francisco, said Linden was carried to try to rehabilitate himself by rebuilding a chain of stations from Monroe to Canada, and chain stations across states KFPI, San Francisco; KEX, Portland; KGA, Spokane, and KJR, Seattle, stations formerly under his management.

These stations are at present the property of and are under the management of the Northwest Broadcasting Service, of which Fletcher is president.

Pipe fady and emphatically denies that Linden has any connection with the stations mentioned or that they contemplate any radio properties would in any way be involved. They state that the rumor was well founded so far they were concerned.

Linden, who is still in the east, did not confirm or deny the reports other than to express an ambition to rehabilitate himself in western coast radio domains.

BOOKING OFFICIALS

Harry Hard, president of the firm in charge of KFPI bookings and Jerry Kilgore handles those for KECA, under a new arrangement just placed in effect. Both stations operate under the general supervision of Robert Hard, program director.

Bob & Monte, well-known microphone team, have cancelled their bookings on KFPI but have made no arrangement yet of any new connection in this territory.

Olivetti still a cripple . . . Latest Pyror Moore crack . . . "I mean the flute player there, sitting on the empty chair." Sam Winehouse . . . Bert Bennett's new nickname "Artie" . . . breakers ahead . . . Burton Bennett's new nickname "Artie" . . . "What a silly wisecrack!" "What a sensible cheap at the price . . . how much did you pay for it?" . . . Receptionist at KFPI is known as Cactus Bert . . . Ho, hum, it's a dog's life . . . can't be sat on . . . Eva

CHATTER NEWS

NOT L. A., CALIF., OR YOU'LL GET IN WRONG WITH FANS

The lordly dignity of Los Angeles, world city, has been offended, and radio announcers are the offenders.

The radioists insist on declaring that Los Angeles is in the State of California. The proud citizens of this metropolis proclaim that Los Angeles is in a state of mind dignified, refined, cosmopolitan, California, and they feel so strongly about it that they are writing letters of protest direct to the radio stations, and to the action that inspired the pioneers to eliminate the Indians and lay the foundations for our present greatness. So the announcers had better be careful.

"When you announce your station," says one letter, "it is not necessary to add California when you say Los Angeles, for everybody knows the city is and yet you identify it as though it were a hick town."

There is only one other Los Angeles, another, "that is just a wide place in the road somewhere in Texas or Arizona. Why complicate such a village by distinguishing one from the other by the state identification?"

And so, but they play the game, these critics. They commend those announcers of large stations who do not add "Los Angeles" and let it go at that. Lindy MacHarron and Bob Swan, over at KFPI, have received a lot of praise for KFPI has come in for a special bouquet for its uniform policy of recognizing the preeminence of our city.

SIGNS WITH KFWB

Arthur Moranz has signed a six month contract with KFWB to conduct his orchestra with an orchestra of twelve men, beginning February 16. Moranz comes from Detroit, where he was at the Michigan and State and Capitol theatres for a total of four years. He was last featured at the Addison Hotel there.

as did the music of Leo Forbstein's orchestra and the dance band of George Olsen, cut from the radio circuit. The orchestra, with a band of George Olsen, cut from the radio circuit, pleased, "Purrl" Douglas revealed an interesting, pleasing voice. Miss Claire's voice was up to standard in quality, but her enunciation was poor. Miss Alice's voice came over with a thick, throaty quality and a tremolo. Rickard's was a light tenor of the pop variety, giving a refined, cultured sound. Soloist was a typical old-time parlor piece, what he left.

Skirt-chester and Casper on a trip to Hollywood, including "Purple Rain," O. K. as an individual.

Seventy-five-year-old lady playing the piano. She got mixed up some, but held interest because of her age.

Skirt-chester, plaid, photo-suicide in a N.Y. rooming house. Lots of room for improvement in direction. Timing bad, destroying effect of the drama effect; sounded amateurish, would have been anti-climax, spoiled what was left.

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Wong Wing was asked to tell his story. What was it all about? He should talk to the mike instead of the radio in the studio.

Pageant, indeed, invoking the peace of Allah.

Does the public want any of that? If however the listeners like it, it is a good show, they won't want it anyway. Sponsors, of course, feel they must consider cost, but the cost of putting something into a bill like that is small and certainly not showmanship, particularly on the m. c. end. A well written continuity would have added hundreds of dollars in value.

FIRST NATIONAL HOUR
KFWB, LOS ANGELES
(Reviewed February 9)

By remote control from F. N. Burkhardt, Burbank.

As a Romberg-Hamilton program, made to measure, it failed to hear personally from these dainties, knowing they were in Hollywood. However, great turned out to be a series of orchestral numbers, including "Desert Song," "New Moon," "Student Prince," and "Blossom," whose well-known themes were introduced by Bertram Clark, Alexander Gray, Milton Douglas, Jean Cowan, Vernon Rickard and Vivian Segal.

The voices broadcast very well.

Hardly ever a comedy picture, whether feature or 'short,' that doesn't select anywhere from one to a dozen jokes and gags out of MADISON'S BUDGET. The author of **MADISON'S BUDGET** is now located in Hollywood, and although Thanksgiving Day is a long way off, is ready to talk "turkey" to some big motion picture concern that desires a writer who really knows his laughs. So **DIAL for DIALOGUE** and other comedy requirements to **JAMES MADISON, Oregon 9407**, the address being 465 South Detroit St., Los Angeles

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

In the realm of dance music nothing is more important than tempo. Beneath the melody and the orchestral effects, the rhythm must pulsate with a steady minute . . . like the throb of heartbeats. The solo must not affect the tempo. If a measure or two is fast the count must be exact and the ensemble it receives marked with emphasized crescendo.

One is inclined to believe that musicians who deal exclusively with rhythm would have an established tempo for the Song of Life. It might be expected that beneath the trials and tribulations of life and art there would be a steady pulsation that would carry them unerringly from the introduction to the coda . . . But the contrary is true. Musicians appear to lack all sense of rhythm in the Dance of Life.

The pattern of the fox-trot and the waltz is defined mostly, it is standardized . . . like America. One rhythm that permits of limited variation. It conforms completely to the requirements of those who lived scheduled lives. They could not understand a sudden change of tempo . . .

But the musician is a gypsy . . .

There are times when life is a dirge . . . a slow, monotonous pulsation that seems endless . . . Then, acceleration . . . the tempo changes. Melody . . . Moonlight. Surprise and suspense . . . love song beneath the moon . . . Ecstasy . . . furiously rhythmic . . . Sudden silence. A symphony of Grief and dirge always wails in sad overtones into the void . . .

* * *

Brother Gillette, President of A. F. and M. 47, has inaugurated a great idea under the name of the Union Labor Benefit Fund. While I was the first contractor of symphony orchestras at the Capitol and Roxy Theatres in New York, and for some time conducted an 85-piece orchestra at the UFA Theatre in Berlin.

RAPEE W. B. CHIEF

Epoine has assumed the post of musical director-in-chief of Warner Brothers' Roxy. While I was the first contractor of symphony orchestras at the Capitol and Roxy Theatres in New York, and for some time conducted an 85-piece orchestra at the UFA Theatre in Berlin.

ON M-G-M CONTRACT

Austin "Skin" Young, young singer, has been given a five-year contract by M-G-M. His first appearance will be in the new M-G-M revue, "Skin" Young was with Whitman's band for four seasons. Presently he gave seven seasons with the Mason-Dixon band.

DANIELS IN S. F.

SAN FRANCISCO, Feb. 13.—Charles Daniels, head of Villa Moret, music publishers, was here this week for the first time in several months in connection with a directors' meeting.

BEST WISHES TO
MUSIC CORPORATION OF AMERICA
ON THE OPENING OF THEIR LOS ANGELES OFFICE



**OWEN FALCON
AND HIS CALIFORNIANS**

NOW IN SECOND YEAR AT
WILSON'S BALLROOM
(Formerly Cinderella Roof)
LOS ANGELES, CALIF.

Song Leaders

LOS ANGELES

There was no decided change in the song leaders during the last summer at Tahoe Tavern at Lake Tahoe and recently at the Apollo Cafe in San Francisco. *

Eddy Janis, formerly with Harms, is now in charge of the West Coast offices of the Famous Music Corporation up in the Ma-
cay. Eddy is continuing in Los Angeles and assisting Eddie plug the firm's big ones, "Dream Lover," "My Sweeter Than Sweet" and "My Love Parade."

Oh, yes—"Watching My Dreams Go By" is a real number. I like it. And I don't know who published it. *

Which reminds me that I wrote several months ago that "Love Me" was a great ballad. Now I'm looking like a fool. Last Sunday a certain orchestra at a certain radio station received nine requests for it in half an hour.

Hollywood Roof has again come to life as a dance center since the acquisition of Jack Dunn and his orchestra. The boys have ingeniously built up the business to where the ballroom is now a paying basis. Included in the personnel are Eddie Lippner, piano and violin; Ben Crispin, soprano and string bass; Eddie Lippner, banjo and voice; Baldwin, sax, violin and voice; Friday Lee, Leiner, violin, viola, trumpet, mellophone and voice; Karl Holtzman, sax and violin; Art Most, trombone and trumpet; Kenneth Baird, trumpet and mellophone and Jack Dunn, piano and director.

RECORDINGS

1. "Chant of the Jungle"—All recordings.
2. "Should I?"—Paul White (Columbia).
3. "I'm Following You"—Paul Speer (Columbia).
4. "Little Kiss Each Morning"—Rudy Vallee (Victor).

5. "That Wonderful Something Called Love"—Roy Ingraham (Brunswick).
6. "Singing in the Bathtub"—Ben Bernick (Brunswick).

7. "A Year From Today"—All recordings.
8. "Your Fate Is In My Hands"—Paul Whiteman (Columbia).

9. "What Do I Care?"—All recordings.
10. "Dream Lover"—All recordings.

SAN FRANCISCO

Although musical sales have dropped considerably since the result of bootleg sales of song copies on the streets of San Francisco, music is again on the upward climb. Leaders in the field are:

1. "Ain't We Got Fun"—De Sylva, Brown and Henderson.

2. "Telling Picture of You"—De Sylva, Brown and Henderson.

3. "Chant of the Jungle"—Robbins.

4. "Should I?"—Robbins.

5. "When the Sun Goes Down"—Lloyd Campbell.

6. "Can't We Be Friends?"—Hawkins.

7. "That Wonderful Something"—Robbins.

8. "Love Parade"—A Gypsy Out of Me" (Feld).

9. "Springtime in the Rockies"—Villa Moret.

10. "I Miss You"—American Music.

CURRAN ORCHESTRA

SAN FRANCISCO, Feb. 13.—Robert Schmidt has been awarded the position of conductor of Belvoir and Curran's Curran Theatre following Ferdinand Stark, Eugene Heyes, formerly first violinist at the Alcazar, will be conductor of the new Curran organization.

DIVIDING WEEK

SAN FRANCISCO, Feb. 13.—With Eddie Higgins' orchestra out of the Balconies Ballroom after an extended run, the dance spot now has Sam Catalano's band for five nights a week and Rodland O'Farrell in charge.

HICKMAN'S ESTATE

SAN FRANCISCO, Feb. 13.—An estate valued at \$125,000 was left by the late Art Hickman, veteran band leader, according to his will filed this week. According to his will, he had received a bequest of the estate after \$20,000 went to his sister, Pearl Hickman, local dance teacher.

COMEDIAN NUMBER

Villa Moret, in their new quarters in W. B. Hollywood building, are preparing a new number entitled "Laurel and Hardy."

DOES "BUGS" ROLE

Jack Wise has just concluded the part of "Bugs" in "Jail Break" at First National. Mervin LeRoy directed.

VIC MEYERS IS SIGNED BY MUSIC CORPORATION

Vic Meyers has signed a contract with the Music Corporation of America, whereunder the organization will represent Meyers for all his tours and permanent engagements. Prior to Meyers signing, the M. C. A. also signed Alton Weeks, the first of the East coast conductors to place under contract by the newly-established M. C. A. offices in Los Angeles.

ORGAN STUNT IS A HEAVY CLICKER

SEATTLE, Feb. 13.—Local audiences are getting a peep at the cleverest organ gag ever pulled off at the theater this week as Le Bel Organ, at the Alton Weeks, introduces his twin baby consoles. The midget organs are used in connection with the master console. The babies make a heraldic appearance on the stage before decorated futuristic in black and silver, and, from a mechanical standpoint, present a unique year.

The double consoles are equipped with standard pedals and key-board of two manual each. Each instrument is operated entirely independent of the other and independent of the big console. Both tiny tots carry their own junction boards. On one of the small instruments an organist can lift up entire the keyboard which is attached a 150-foot cable. The gag on is into the audience where parents, seated in the dark, sense the thrill of playing and manipulating the giant mechanism of the organ. It is planned to pull the organist within the very near future.

The opening week finds Lorain Bell and Iris seated at the midle of the two Le Bel's at the large console. It's a great gag and clicks gloriously. M. C. "Sandy" Balcom is the father and head of Le Bel's two midget organs. It's a great piece of ingenuity and a result of much planning and many nights labor on the part of Balcom.

On Sunday night the two midgets give the box the two minutes of having one tiny organ played at one time anywhere outside of the Roxy theatre, New York City.

GIRLS WRITE NUMBER

Dorothy Messick and Ramona Newberry's store manager, written a time called "Why" which is being published by the Gene Johnston Music Company, with all the girls in all angles to get the time placed with the picture. Miss Messick wrote the music while Miss Romines added the lyrics.

WITH HARDS

Art Mellinger, who came out to represent Plantoids, jumped to represent Phantoms, the former was merged with Remers, and Mellinger is opening a new suite of offices in the W. B. Hollywood building, with Mellinger in charge.

RECORDED "ZCAR"

Everett Hoagland has just finished recording all the music for Universal's picture, "Czar of Broadway." He also broadcasts daily over KFWB.

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Everett Hoagland has just finished recording all the music for Universal's picture, "Czar of Broadway." He also broadcasts daily over KFWB.

STORE FOR SALE

SAN FRANCISCO, Feb. 13.—Jesse Stanford and his hand celeb-

RUMOR KAUFMAN TO BE 5TH AVE. M. C.

PORTLAND, Ore., Feb. 13.—Sam Jack Kaufman, m. c. at the Fox-Broadway here, gets his first week in the home market this week when Eddie Peabody comes into the house for a one or two-week stay as guest m. c. Kaufman has the top bill tied up in a knot and click heavy with his best fans and their escorts. Kaufman has been in the spot nine months, a record for any local m. c. Kaufman made several tours over the Pacific circuit with Rosey All's band, and later headed his own presentation unit. It was while appearing at the Marco that covered Kaufman in New York where the m. c. had a flashy act at the time of the Academy in the big show. Rumor has it that Kaufman with the vacant spot at Fox's Fifth Avenue in Seattle, left when Eddie Peabody took over. The band though, did not find a regular for Kaufman where, with the larger population and the greater show-mindedness of the populace, would afford greater outlets for his talents. Kaufman has been recommended that Kaufman may follow Jackie Souders, who goes into Seattle's Fifth Avenue on February 27 for a month. Souders comes down to Seattle after 33 months in the Strand Theatre, Vancouver, B. C.

FEATURE CAMPBELL TUNES

SAN FRANCISCO, Feb. 13.—On its Tin Pan Alley hour KPO last week featured the Lloyd Webber tunes, sending them over the NBC Coast stations. The same hour will be repeated next week. Campbell ditties on the hour were "When the Sun Goes Down," "Love, Love," "When Around in a Dream" and "I Love You." Dobbins, Campbell and Jack Dean presented the program.

AT STANFORD THEATRE

SAN FRANCISCO, Feb. 13.—Sam Goldstein, owner of the Stanford Theatre, Palo Alto, Arkush house that draws the majority of its trade from the nearby Stanford students.

TO PLAY CHAIN

CHICAGO.—Hughie Barrett and his Concert Orchestra, Orches-
tra and Music Corporation of America recently featured at the Brown Hotel, Louisville, has been contracted for an extended tour at the various hotels of the Schroeder Hotel Chain.

HAVE FOX NIGHT

SAN FRANCISCO, Feb. 13.—Jesse Stanford and his hand celeb-
rated Fox Theatre Friday with a car-
nival. The band members from Metro's "Devil May Care," currently at the Fox, were featured. "Charming," "If He Care'd," and "Shepherd's Serenade."

Robbins tunes, were spot-

WILL PRIOR

CONDUCTOR
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - - Stage Band of 20

PEABODY LEAVING, SOUDERS TO OPEN AT FIFTH AVENUE

Seattle, Feb. 13.—After four successful weeks at Fox's Fifth Avenue here, where he officiated as m. e., Eddie Peabody goes to the Broadway Theatre in Portland where he is popular in one, and not more than two, weeks stand. Eddie, not under contract to Marco, is being moved around by the impresarios in an effort to keep him at the center of the coast spots. To date, Eddie has been of some value to Fifth Avenue here, but it is generally agreed that good show business will continue as long as the diminutive banjoist pulls in the shekels.

Jackie Schloss, lost lad who has been officiating as m. e. for Canadian interests in the Strand, Vancouver, for the past 33 months, comes into the Fifth Avenue here for a week beginning Feb. 15. The Strand has eliminated F. & M. units in order to place a huge 28-piece stage orchestra in opposition to the flat, 22-piece band house in the capital, opposition house in Vancouver.

The interim between Souders' opening here and Peabody's closing will be filled by the Alvin, without an m. e. This has happened twice before—the first time during the week elapsing between George Lipschitz's closing and Otto Weller's opening on Feb. 12, and the second last fall between the regimes of Mac Bradford and Owen Sweeten. Karl Horne, likeable conductor-musician, has been handling the organ on these occasions, as he is expected to do this time. The coming week, though, will find him being assisted by Paul May, future idea man, the current F. & M. show.

CHICAGO.—Jimmy Green and His Orchestra well known in Chicago and radio fame through his broadcasting over Station WBBM, has been contracted for the Cocoanut Grove here, an exclusive club on the South Side. The orchestra will broadcast now over Station WMAQ.

STRAUSS FOR KFWB

KFWB has hopes of putting Oscar Strauss on the air soon. The famous Viennese composer is here to fulfill a contract with Warner Bros., as most people know by now.

U. BUYS FOR AIR

Universal, when buying stories for the screen, now includes radio television broadcast rights in its purchase contract.

Nell Larson, organist and pianist over KHFJ, is now in her fourth year with this station. Jean Parker, known as "the girl in blue," receives an average of 100 fan letter weekly, as does Jackie Archer at KFI.

HERB KERN

Organist-Master of Ceremonies
FOX WEST COAST
Long Beach, Calif.

WM. (Billy) KNOX
SOLO ORGANIST
Fox Oakland Theatre

RUDOLPH N.
SCHRAEGER
PREMIERE ORGANIST
Chinese Theatre, Hollywood
INDEFINITE

BROADCASTERS, GET THIS ONE
"BONITA" FOX TROT
KAREN DUNN, Publisher
SAK FRANCISCO

PETER PAUL LYONS
AND HIS CONCERT ORCHESTRA
LOEW'S WARFIELD
SAN FRANCISCO

Organ Reviews

BOB HAMILTON OPHEUM THEATRE LOS ANGELES (Reviewed Feb. 9)

There could have been much stronger competition on the current Orpheum bill and still Bob Hamilton at the console of the Wurlitzer would have wrapped up top honors. As it was, with weak feature, "No, No, Nanette," Columbia's "Silly Symphony," which is a very repetitious short, a not unusual newsworthy and one-act piece, spotless good Spanish light, but Hamilton so far walked away with the award for the best part of the evening's entertainment. There were many favorable words of mouth from the current offering will be 99 per cent to the organ recital, the rest of the bill won't get a chance.

The organ number, holding down the spotlight for 15 minutes, was entitled "The Organ Speaks" and was nifty a "Sweet Mystery of Life" for the vocal spot. Carter's slick handling of the vox, horns and tibias featured heavy in nice combinations.

He then got into "My Fair Is in Ya Hands," a pretty ballad featured some outstanding string and xylophone work. During the playing of this number, the organist was full of snappy chatter on the screen.

The turn is closed with "The Anvil Chorus" from Verdi's "Il Trovatore." Ron West, an amateur charged with electricity from time.

of audience appeal, he is a big drawing card for any house.

F. A. H.

RON AND DON PORTLAND THEATRE PORTLAND (Reviewed Feb. 7)

After 34 months as featured organists at the Public house in Seattle, these two opened their local stay with a huge ballyhoo campaign.

The lads chose a medley opening with "How Do You Do," Everybody, How Do You Do" as they came up into the canopy. They segued into "Sweet Louis Blues," which was rendered with the vox, horns and tibias featured heavy in nice combinations.

He then got into "My Fair Is in Ya Hands," a pretty ballad featured some outstanding string and xylophone work. During the playing of this number, the organist was full of snappy chatter on the screen.

The turn is closed with "The Anvil Chorus" from Verdi's "Il Trovatore." Ron West, an amateur charged with electricity from time.

which sparks emit, lending a flash to this colorful tune. A lot of volume that literally shakes the rafters bring this number to a close.

Ron and Don look good for a healthy run here.

Frog.

GAYLORD CARTER UNITED ARTISTS THEATRE LOS ANGELES (Reviewed Jan. 30)

Entering his third week as a featured organist, Gaylord Carter offered a collection of Victor Herbert favorites including Richard Crook's record for the vocal spot. Carter's slick handling of the organ resources is making him a popular pal to his audience at each performance. His spoken introductions reveal a voice of convincing calibre, with showmanship qualities.

Woody.

COACH RESIGNS

Will Garroway has resigned from the staff of KHI. He has been vocal coach there for some time.

ON SENATORS' TRIP

Harry Ruby, of the team of Kalmar and Ruby, has left for Washington to take the training trip with the Washington American League baseball players. Ruby is an ardent diamond fan, and this is his seventh trip with the Senators. Ruby recently concluded work on RKO's "Radio Rebels."

OPENS AT BALLROOM

SAN FRANCISCO, Feb. 13.—John Wokluk opened this week at El Patio Ballroom, succeeding Walter Krausgrill's orchestra, a move that was made in accordance with Wokluk's contract with the Grandpa's Music degree at the College of the Pacific.

NEW CALIF. ORGANIST

SAN FRANCISCO, Feb. 13.—Louis Flint has succeeded Grace Rickards as organist at Public's California, Flint, for a time at the Grandpa's Music degree at the College of the Pacific.



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**WILBUR CUSHMAN'S OWN REVUE,
STRAND THEATRE
LONG BEACH**
(Reviewed Feb. 9)

For the final week of his limited engagement at this house Wilbur Cushman picked a logical for speed and laughter in "Sweethearts Again," a comedy slant on the divorce question by Margaret Dekker. The mechanics of this one were poor. The plot evolved around a quarreling old couple who are tricked into believing they have been divorced on the strength of their fifth wedding anniversary as a cure-all for their continual bickering. It was packed with laughs and clever situations, which took in all the fine musical interpolations, gave the Cushman company an opportunity to display their wares to best advantage.

Ruth Winters, as the old codger, garnered the comedy honors with a perfect character delineation and an excellent judgment of comedy values. She had a style all her own and took advantage of every opportunity to build his role to conform with the script without recourse to familiar horseplay and mugging. Eddie Mattheson was an excellent foil as his wife and aided the comic in putting across the various situations or a maximum of returns. The dancing and singing and dancing specialties were good for repeated encores.

Vivian Vance made a charming appearance as the middle daughter and did the requirements of her role in a faultless manner. She was assigned the prime task of unfolding the plot and did so in real troupe style. Her skillful rendering of "One Night of Happiness" was one of the highlights of the musical offerings.

Wilbur Cushman, as the son-in-law, was a little less lovable and Ray Aspinwall as the brother, added to the hilarity with highly creditable performances of their respective roles. The highlight of the evening was in the capable hands of Dale Jackson as the boy friend and Gertrude Reed as the sister. The ensemble cast, directed by Martin Sullivan, Rev. O'Dwyer, Vera Lloyd, Mammie Sullivan, Mary DeSano, Kathryn Wion, Jocelyn Wion, Dorothy Lee, Grace Sullivan, Isabel Francis, Majorie Walker, Lila Jolley, Linda Baum, orchestra, under the direction of Al N. Berube, took good care of the musical end of the program.

**'OH, SUSANNA'
CURRAN
SAN FRANCISCO**
(Reviewed Feb. 4)

San Francisco already has taken to "Oh, Susanna." If for no reason other than the present dearth of better fare, it is well worth seeing. Warner production, directed by George Roesner, should have a profitable run at the Curran. While it is not perfectly balanced, it is to its credit that it particularly striking vocal ensemble numbers, the well balanced performances

turned in by the majority of the cast, pleasing music and excellent settings.

Since the play as written by Bernard McConville, already has been narrated in a previous review of the show when it was presented at the Strand, there is nothing new to say about it. Since then, however, the production undoubtedly has been ironed out considerably until at the present time it holds up even more unbrokenly. It was packed with laughs and clever situations, which took in all the fine musical interpolations, gave the Cushman company an opportunity to display their wares to best advantage.

Richard Powell plays the judge, taking the part in an airy style that is about the average. As the Spanish Don Jose, measured, reciting, he is aptly cast.

George S. Kaufman's wit and much versatility of makeup and dialect that elicited applause for him. Reddick Wells as the portly, good-natured landlord, and Conny Carlisle as the maid of the comedy. Some of the "funniest" lines were pretty well set up but the performers put it over to its fullest extent. Eva Rosita in a Spider dance and Jamie Ford playing opposite her were also good. The scene, especially convincing in the role of a rough miner, Bud Averill took care of two parts and did them nicely. Remained of the hotel proprietress, Mrs. Gandy, was Soule, Ed Murray, Harry Stamford, Caro Peters, Manuel Emanuel, Edward Delgado, Fred Marshall, Charles Millard, Leslie Everard and George McVay.

Of course, Stauffer's musical number outstanding were "Gold," "Hallelujah," "Packed," and "Love Is." Whispering "Gold" on the night of review, took four ears while each of the others garnered that one.

Dances and ensembles, directed by Bud Murray, were highly original and mighty nifty. The orchestra was directed by Umberto Sistarilli.

Book.

**'SUN-UP'
VINE STREET THEATRE
GREENWOOD**

This epic of the Carolina mountains by Luis Vollmer is more of a character study than it is a play, but it is for Lucile La Verne what "Rip Van Winkle" was for Joseph Jefferson.

Perhaps, the woman has over-reached the heights of this type of characterization that Miss La Verne attains as the Widow Cagle and we dare say that no actress and no director could have a character of this excellence shown in this performance.

With perhaps as few lines as anyone in the cast, Miss La Verne has done her art masterfully and earned approval. Worthy of special mention were the solo dances of Dorothy Lee, Kathryn Wion and Gertrude Reed. Linda Baum's orchestra, under the direction of Al N. Berube, took good care of the musical end of the program.

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of months at the Egan some two years ago, the house was filled to capacity with a distinguished audience, and the manager, as well as the management, was warranted the observation that it is again due for a sizeable run.

Miss La Verne has surrounded herself with a cast that distinguished itself in every instance. All of the roles are more or less difficult and call for unusual characterization, but in no instance was there a let-up.

Don Travis handled most of the male honors for his portrayal of a slow-witted boy. Time and again, he received enthusiastic scenes reactions. L. Lyon Stevens gave a very consistent interpretation of the son. He was nice to look upon and real life is given to a boy who is the pleasure minus the theatrical.

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Of course, Stauffer's musical number outstanding were "Gold," "Hallelujah," "Packed," and "Love Is." Whispering "Gold" on the night of review, took four ears while each of the others garnered that one.

The staging was very well done, showing the period of the story of familiarity with the play, and highest effects were obtained, particularly in clever lighting. The direction was by Miss La Verne and was faultless.

Jacobs.

**'THE PEEPLOYEE'
GREEN STREET
SAN FRANCISCO**
(Reviewed Feb. 8)

This Green Street Theatre is without doubt the most unique spot in the city. It is the San Francisco Retaining all the Bohemian flavor that San Francisco was once noted for, it remains a decided attraction for the natives and an event for out-of-towners. To John Horst's sprightly Viennese farce Sid Goldfarb has added music and The Peepoe excepting for the lack of a flock of sheep is next to nothing in a musical comedy.

With it's the effect of the talkies with their theme songs, but whatever it is music is interpreted and done with such gusto just when the suggestive lines have piled up enough to permit customers taking "The Peepoe" music to the farce fare.

With but few exceptions Goldfarb has recruited much of his cast from vaudeville, and it is to them that the palms go for hats. The songs are songs written by Ardy Bob Spencer and Helen d'Asseula.

The title of the play derives its name from the Parisian houses established for the sole purpose of permitting cash customers to sleep on loving couples in another room. The various issues concern a sensible, capable husband and satisfied wife and an incapable husband and an unsatisfied wife. Ensuing complications give rise to many a good belly laughs that make the show a ten-strike in its particular class.

Joe Kemper takes the leading role of Chicot, exemplifying the

well dressed Parisian man about town "whose telephone is 33-44 and always satisfies." He capably handles situations and with others in six of the show's 11 musical numbers. In the absence of Betty Blossom, Valerie Noyes handled the maid's part in pert fashion and was most of her mannered opportunity with her songs and lines. Conny Carlisle displayed ability as the unsatisfied wife, doing her two numbers nicely and in a manner that is surprising.

In addition to his part of the satisfactory husband, Hugh Metcalf directed the show and showed himself a capable director in his handling of sides. Oscar in his pantomimes. Gudy Swanson and Bruce Payne as the old couple from the country drew plenty of laughs from their scenes.

Samuel Pepys, diarist, was the show's best chuckles and Jack Lindquist was American and Larry Cook as the American were well cast in their parts, while Taylor Graves as the inadequate husband also was good. Carol Winston, Gerald Heather, Gene West, and Muriel Fleurnoy completed the cast.

Larry Yoell and Bob Spencer were the one outstanding comedy team. "You're So Sweet" and several other good show tunes including "33-44," "Watch the Old People," and "What's Come of Us Lately" were well done.

Miss McVay, Helen d'Asseula, and George Vaill.

Cop. Pete Peshon and his theatre raiding squad haven't taken action against this racy fare yet, though they haven't found on any of Goldfarb's previous productions, including "Easy Four," "Zen," "The Married Virgin" and "The Flat Tire."

Book.

AND SO TO BED'
HOLLYWOOD MUSIC BOX
HOLLYWOOD

It is a very charming comedy that James B. Fagan has constructed about the character of Samuel Pepys, but we doubt the advisability of its selection as the first of the new Civic Repertory's season. It is a very difficult play to get interested in principally because the strange phrasology of the 17th century does not register at first because the actors give a good imitation to the lines. Throughout the first act one wonders what it is all about.

Then again the play suffers from very bad direction. Arthur Greville Coates has tried to do his best but restricted his liberty to the printed instructions of the manuscript which were wholly obscure. The first act draggled aimlessly whereas the second offers opportunity for bolstering up the action with comedy business was afforded that could have been off with the hilarious band inquiries, but which was entirely overlooked. In the second act with Pepys hidden in the chest, his wife and the king in the room

and the lady singer in a very difficult situation, no director could ask for a finer chance to build up a great scene. In this instance, the direction stuck to the text. There was no surprise or impending disaster suggested. The singer stood about impassively as though it were an ordinary affair with her to have the king and another man present in her boudoir and both in hiding from the frate wife of one. The man in the chest simply stayed there instead of frequently trying to make an escape and almost getting caught to the consternation of the king and queen. It would have been a pleasant omission of this sort that would have taken the dullness from the unusual manner of speech.

Samuel Pepys, the fanciful incident written into the life of the famous Samuel Pepys, diarist, it shows him as a man of affairs, a charming and musical and patron of the arts. He happens to be of service and is invited to her rooms to dine with her. While he is there the king makes an unexpected visit and Pepys is hidden in a chest. While the king is with his wife shows him there and insists in searching for him. She finds him to make love to her. The balance of the play is set to concluding the marital difficulty.

Ola Hytten was sadly miscast as Pepys. He neither looked, read nor acted the role which was one of the handicaps of the play labored. The honors of the evening went to Boyd Irwin in the character of the king. He was most magnetic and gave the part many little touches that were truly delightful. In the first scene with Elise Bartlett, no more finished nor detectable treatment could be desired than these two contributed.

Elsie Bartlett Schillerbach was most charming in a very difficult role that she gamely and determinedly took to the raving shyness country to the raving shyness. Elise gave a performance that is deserving of the highest rating for desirability and understanding together with perfect reading.

Mabel Gibson had a very fine part, in which she looked stunningly beautiful. She did two chances at singing well flat principally because the songs were of the unhappy selection. Maude Fealy, once known as "the girl that the townspeople" went in the cast in a small part. Miss Fealy is a splendid actress and it is hoped that one day at least will be selected for her to star.

Paul Irving was a good character interpretation of a minor part. Others in the play were William Tead, Jean Temple, Stephen Zekiuk, Jack Parker, Isabelle Murray, his pal friend Charles Spelvin, Karen Morley, Franklin Spears, Karen Morley, Kenneth Duncan, Nance Dorland, Marion Clayton and Frederick Harrington.

Jacobs.

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INSIDE FACTS, REVIEWING THIS ROMANTIC OPERETTA SAID—"GARY BRECKNER'S WORK WILL GIVE HIM HIGH RATING IN ANY MAN'S SHOW"

NEW CONTRACT TO WORK FOR 8-HR. DAY

(Continued from Page 1)
won unanimous endorsement. Producers were understood to feel that their advantage lay in the \$4-hour alternative rather than in the provision adopted.

The contract, though still subject to some changes, is accepted as being virtually complete now for final submission to the producers' representatives. Meetings of the producers' committee were held this week to formulate plans for putting it into effect. It is felt that to give full benefit to the actors, it must be unanimously adopted. The meeting decided that, as some of them were not represented at meetings which first proposed a new standard contract, a means for getting the new acceptance was the result of discussion. William DeMille promised at the meeting that pressure could be brought to bear to make it the Universal Hollywood form of agreement.

Other Points

While the 12-hour rest period is the provision which has achieved the most publicizing, there are various other provisions in the new contract which are of extreme importance to the actors. These include:

1. Providing pay for trailers and for foreign versions at the same rate of pay if made within six months, but at the performer's normal rate if made after such a period.

2. Starting date now set forth as "on or about" and made definite to a width of 48 hours one way or the days and holidays excluded.

3. Clauses are written in covering the right of the right holder to cover in the form of a rider, and the clause anticipates the coming of television by cover-

ing that too.

4. There is an anti-doubling clause except (a) to expediently meet the right of foreign exhibition; (b) to expediently meet censorship requirements; (c) in cases where the producer thinks that not to have a double would cause hazard to the actor; (d) when the artist is not available; (e) when the artist fails or is unable to meet the requirements of the role, such as singing or the rendition of instrumental music, or other things requiring special talent.

Must Deliver

5. A provision which ends a habit of some studios in getting several signatures for a part and then holding up all the contracts while debating which one to accept.

6. A provision which states that if the agreement is not executed by the producer and available for delivery to the artist at the studio, or if the contract is terminated, the close of the succeeding business day after the artist has signed, then the artist can declare it null and void by writing to the studio before 12 noon of the second business day after the artist has signed.

7. The contract has a guarantee of "no less than 8 hours per working day." If this blank is not filled in, then it is to be understood that the period is to be at least one week's work. This is to give the artist a better idea of when he will be through and also to prevent those cases where an artist is induced to accept less money on the promise that a certain number of hours will be worked.

8. In the new contract, the producer shall if asked, in good faith to advise the artist as far in advance as possible of the date of completion of the production. But, it is said, this advice is not to be binding.

Disputes Arbitrated

7. Disputes under terms of the

new contract, are to be referred to a committee of five foundation members of the Actors' Branch of the Academy of Motion Picture Arts and Sciences, the members to be selected by the executive committee of the Academy. Either party may appeal from this committee to the Academy Conciliation Committee.

It is provided that the producer may terminate the artist's employment day at any time. If this occurs more than 30 days prior to the starting date of the contract, the producer shall be paid one week's salary in addition to all money due for work.

Not written into the contract, but mentioned slightly about by the same procedure, is a provision about the contract date.

1. Day workers, no matter what salary they draw, shall have an eight-hour day with pay overwork. This is to give in great many instances further regulate the work day as generally an eight-hour one.

No Strike Agreement

2. Those accepting the contract on behalf of the actors, to-wit, those active in its establishment, agree to strike for a six-months' period on which the contract is deemed "on trial." This is taken to effectually end the threat Equity made at the time it struck off the stage. It is believed that Hollywood, presumably with the more vigorous backing of other A. F. of L. crafts than had then been tied up in the negotiations, added that the persons under contract to studios would make such a move by Equity within the six months' period as would be certain to go toward defeat.

Under lessened initiation fees and dues, announced at the actors' meeting, application for membership was joined the Academy by the first part of the current week. The term "restricted mem-

M. P. RELIEF FUND CAMPAIGN NOW ON

The Picture Drive for funds started Feb. 10 and will continue through Feb. 15 with the objective of raising \$75,000 for relief work.

Contributions are invited from

funds, even a cent collected goes

toward the purpose for which it is intended, the entire expense of the campaign being borne by the Association of Motion Picture Producers.

The expenditure of these funds is not limited to any branch of the production or any person in any branch of the industry in eligible for relief.

The Motion Picture Relief fund is no longer connected with the Motion Picture Chest and therefore does not receive financial aid from that source.

Officers and executives of the Motion Picture Relief fund, under whose direction the drive is being conducted are:

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Chandler, Merrill, Rod Steiger,

Charles Chaplin, Chas. H. Christie,

John W. Considine, Jr., Hallam Cooley, Donald Crisp, Marion Davies, Cecil B. DeMille, The Duke, Nona Duhon, Louis Dressler,

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An Open Letter to the Motion Picture Producers

GENTLEMEN:—

One of the best known stage directors in musical comedy wants a bid from a big studio as director of comedy shorts.

This director is known as the most successful stager of musical stage shows in the entire west.*

Has directed some of the biggest stars in the talking picture industry in their greatest stage successes.

He knows dialogue, casting, books, music, dancing ensembles and speed in delivery.

And he can and does handle big casts to the complete satisfaction of the producer, the cast and stars themselves and—to Old John Public.

In fifteen years of stage direction his name has never been connected with a financial failure.

THERE'S A RECORD FOR THE BIGGEST NAMES TO SHOOT AT!

He is at this moment directing one of the most successful musical comedy productions in the west and is known as a success to the heads of every theatrical circuit west of Chicago.

He believes that talking pictures have come to stay and that the public now actually prefers a real talking picture to stage entertainment, and, seeing the trend of the public taste, is smart enough to want to follow the public's dictates.

Hence he asks for an opportunity to meet the heads of the various studios and an opening as a director of comedy talking picture productions.

He owns the copyrights to hundreds of accepted stage successes by known authors and knows this stage material is ideal for comedy shorts.

He has always been accepted by the legitimate theatre executives and has no intention of trying to enter the talking picture industry through politics, family connections, "wire-pulling" or through cultivating the acquaintance of the Gate Tenders Association of Hollywood.

Hence this appeal direct to the producing heads and a request for an interview.

Being a producer himself he knows the time wasted in interviewing "false alarms" and secretly wonders how some of the names now brought in under contracts ever made it.

Give your correspondent an interview and I'll make a wager that you will be so well pleased that you will pay for this advertisement.

Anyhow, thanks for your time in reading it.

"DIRECTOR"

801 WARNER BROS. DOWNTOWN BLDG.

Phone TUcker 7832

* MAKE ME PROVE IT!

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